PRIMARY EDUCATION

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EVA D. KELLOGG, EDITOR

Has Dr. Rice diagnosed *your* case yet?

Tired of the preparation for the World's Fair? A rest of four hundred years before the next one, even if history repeats itself.

The first notes of the great spring chorus will be heard in the March — Arbor Day — number of PRIMARY EDUCATION. It is not too early even now for the child-ear to be tried "if it be in tune" for the "life-murmur" of the opening springtime. Children who are watching for the first deepening tints of the willow and listening for the first bird-notes of spring, are in a pretty safe moral condition.

It is not to be wondered at that teachers accustomed to gauge their year's work by definite records, should be restless under a feeling of discontent, that this year has been broken and unsatisfactory. "First, it was the Columbus craze; then the holiday season; then the getting ready for the World's Fair, until it has been impossible to do any regular work," has been the expression of more than one anxious, ambitious teacher.

"Regular work!" Perhaps not. But there *is* such a thing as a stride in character-growth, that cannot be measured by material standards. Toughening of the mental and moral fibre is unrecordable; and it is more than possible that the little citizens in the school-rooms this year have advanced in the direction of loyalty to country and patriotic devotion to its interests, more than in all their lives before. The ordinary school curriculum can wait. What are a few book pages more or less, compared with the opening out of the child's horizon? The children in America have looked *through* their school walls this year, and have seen the world. May their view never again be shut off by those narrow, stifling boundaries. Educational growth has not stopped this year; it has only struck roots into deeper soil.

Everybody knows how to "run" a newspaper. Everybody, plus their personal friends, knows exactly how to edit an educational journal. Apropos of these generalizations there came a letter of protest to the editorial desk, concerning the January PRIMARY EDUCATION. "On the whole, a most delightful paper, but how *could* you print such a nostrum as ———? How can you endorse such mischievous doctrine as was contained in that article?" First, printing an article is not "endorsing" it. Secondly, PRIMARY EDUCATION, outside of the editorial columns, is not a mirror of the editor's private opinion. When the groove of an educational magazine becomes narrowed to the opinion of one man or one woman, it is time for that editorial chair to be vacated.

What *is* an educational "nostrum?" An unorthodox way of doing things in the school-room? Who shall decide what *is* orthodox? Take the subject of teaching little children to read. The disciples of "word method" condemn the "sentence method" as a "nostrum." The advocates of the "sentence method" mourn the darkness of the "word" followers. Both together join hands in bewailing the terrible depravity of the "synthetic" victims. What shall be the test of truth and error? Pedagogical principles? Yes, but each system claims to be based on pedagogical principles. Each system can show skillful teachers, trained in pedagogic science, everyone of whom produce astonishing results. "The truth will triumph" say the philosophic minded, with restful resignation. Yes, if we live long enough. But it is a blessed fact that while the "nostrum" war goes on, the little children are all learning to read just the same and are fast growing away from the mimic battle-fields.

The subject so strongly and clearly presented by Dr. White this month, is worthy the careful consideration of every primary teacher. It is not a question of preconceived opinion, or even of experience in the school-room, however much the latter may seem to refute the Doctor's arguments; it is a question of right or wrong in relation to the truest welfare of the child. That, and that alone, is the pivot on which the decision should turn. This article should be *studied* — not merely read.

Many thanks for the kind words of appreciation of our opening number. A recognition was dreamed of and actually begun, but when every mail piled up the snowy mountain of obligation, we passively submitted to the necessity of this general acknowledgement only. No words have brought more pleasure than those from the primary teachers themselves. They are an inspiration.

Benefit of Teacher's Meetings.

Whatever may be thought of the criticisms of Dr. Rice in the famous *Forum* articles, there can be but one intelligent opinion of the following letter from Miss Cropsey, the assistant superintendent and supervisor of the primary schools in Indianapolis which appeared in the December issue. The quantity and quality of out of school study given by those teachers for the past six years to the science of education and to its application to the everyday work of the school-room, cannot but give extraordinary results. The teachers' meetings of Indianapolis are *live* meetings and the teacher who misses one soon comes to feel it as a personal loss. Let every primary teacher read this letter and get all the truth it contains of the benefit of organized study by the teachers of a community.

The breadth and culture which such social study brings to the teacher is as much a factor of her success as the increased knowledge of educational science. Ideals never *grow* without nourishment. The teachers' ideals starve and die out without the inspiring, enlivening contact with other teachers in the study of master minds.

"First, I try to keep in touch with the children and to make such tests as will give the facts upon which to base judgment of progress. I try to have as thorough a knowledge as possible of each school and each individual teacher. My noon hour and the time from 4.30 P.M. to 6 o'clock I spend talking with teachers individually. Secondly, I meet with the teachers for a philosophic study of the science of education and its application to our work. I have felt that teachers and superintendents should be learners, and have experienced what Dr. Arnold of Rugby felt to be a necessity — that his pupils should 'drink from a running stream rather than from a stagnant pool.' We have always had meetings of this kind since I have been engaged in this work. For the past six years I have met the teachers one afternoon of each week, to study for an hour (from 4.30 to 5.30) some great master in education. Two years were spent upon Froebel's 'Education of Man'; one year upon Rosmini's 'Method in Education'; one year upon Emerson's 'Nature Essays,' taking the whole series; part of one year upon the little book called 'Apperception,' by T. G. Rooper. This gives you some idea of the authors we have studied.

"Our method has been to read slowly and carefully, and to let no difficulty pass unchallenged, to bring to these profound thoughts our closest attention, feeling that we should get from them mental training of the severe kind.

"Thus we get our general view of education, which gives color to all we do in every school exercise. In our discussions we try to make an application to the subjects we teach and to determine what the environment of the child should be. Once a month we give Saturday forenoon to grade meetings. Some one of the school subjects is discussed. Sometimes we have a class of children present. I also call grade meetings after school during the week. Sometimes (not often) I have had a meeting during the forenoon. I have met one section of the teachers at one of the schools. We have observed the work until recess, and after dismissing the children discussed it. We have found this very helpful. For grade work I meet the teachers in sections; for the study of psychology or the science of education, in much larger section, taking two or three grades together. These last-mentioned meetings are voluntary, but all teachers come.

"The teachers' meeting is by all means the greatest instrumentality for making progress. Teachers are not unwilling, as a rule, to attend meetings if something of value is to be done. When I first began this work we made much more of formal methods. I found that we fell into formal teaching and that we needed a broader view of the human being. It is easy to lay out formal lessons. It is not easy to give such training as shall make self-active, powerful, helpful, beautiful, happy human beings — what we call in our school law 'good citizens' in the best and true sense. I think the teachers are truly alive and working from the thought side. We know that we know very little about the science of education, but we are trying very hard to learn something."

There is a general sentiment among teachers that they cannot understand the psychological and pedagogical literature that relates to their work. This brings a discouragement and a letting-alone of the very books they need most for intellectual culture and professional improvement. These books are hidden mines under the surface of general literature and only discover their treasures to the earnest, plodding souls who are willing to search and dig for it. And the best of it all is, that mental research along the lines of professional literature, not only is the very best means for intellectual growth but it creates a taste for better things to the exclusion of worry over the small details of every day life that sting like nettles. "I worry far less over the troublesome things about school," said an earnest teacher, "since I began this outside study of what education really is. I am so lost in the vastness and scope of the subject that the little annoyances of school really dwindle away."

Artificial Incentives in Primary Schools.

By Emerson E. White, Ph.D., Ohio.

MAY I express the hope that the new Primary Education will bear intelligent and emphatic testimony against the use of artificial incentives in primary schools? As I see it, there is no evil in our schools more serious than the subjection of children during the first four years of school life to the stimulation and pressure of such artificial devices as prizes, merit tickets, honor badges, honor seats, per-cent marks, holidays, etc.— that brood of artificial rewards by which the will of the child is constantly influenced by low and selfish motives.

It is surprising that this mischievous system of artificial stimulation is still so widely used in American schools, especially in primary grades where it is obviously so useless. A glance at almost any issue of some of our school journals will suffice to discover announcements or descriptions of artificial devices, sometimes patented, to secure such school results as regularity of attendance, punctuality, good standing, good order, etc., and these devices are often specially urged upon the attention of primary teachers. Indeed, primary schools seem to be the most promising market for the wares of these device inventors.

It is feared that too many teachers judge of the merits of school devices by their outer and manifest results. If a device increases the interest of pupils in school duties, and especially if it stimulates them to greater efforts, it is approved, without an inquiry as *to the character of the motives to which it appeals*. Experience shows that artificial rewards may be so incorporated into the discipline of a primary school as to become its very life — the all-absorbing end of desire and effort. But this fact does not determine the true worth of such incentives. The decisive question is, *What are their results in character*? — the supreme end and test of school training.

What all primary teachers need to realize is the fact that the moral influence of the school depends primarily *on the character of the motives* to which the teacher appeals in securing desired results. If their inciting motives are high and worthy, the child will be freed from bondage to low and selfish desires, and character will be strengthened and ennobled. If, on the contrary, their motives are artificial and low, the power of the will for virtuous action will be enfeebled. It follows that no temporary interest in school duties and no outer propriety of conduct can compensate for the habitual subjection of the will of a little child to low and selfish motives. Howsoever fair the results attained may appear, the outcome of such training in the life will be moral weakness and failure.

The truth that ever needs special emphasis in pedagogy is the vital importance of natural motives in the early training of children. The motives that influence them in school should be the same in kind as those which ought to prevail in after life, and there are natural incentives — desires for those objects which are the natural results of effort.

There should be little difficulty in making such incentives effective, since every rational school duty or requirement has its own satisfying reward. There is no pleasure keener, even to a child, than success in the use of one's powers. It is this that gives the charm to play. The school life of children should be kept as free as possible from artificial pressure and mechanism. School training should be made as the French programme puts it, "an apprenticeship in right living," and this means an apprenticeship in living under right motives — the very training needed for practical life. Artificial incentives, if used at all, should be employed only as *temporary* expedients in exceptional cases. They should never be organized as a system, and thus made, as Frederick Harrison of England says of examinations, "the be-all and end-all" of school training.

It is a source of congratulation that so many thoughtful teachers and school officers are awakening at last to the evils that attend the "examination grind" which has long possessed graded schools. In most of the cities promotion

examinations are no longer used in first-year and second-year classes, and is it too much to hope that third-year and even fourth-year grades may soon be free from their evil influence? Nothing in school administration is more pedantic and ridiculous than the subjecting of little children in primary classes to stated written examinations to determine their fitness for promotion — the possible exception being the days of drilling and drumming which usually prepares for such promotion ordeals! How many dreams of these little ones have been haunted with the fear of "not passing"— a bug-bear which, as President Harrison suggested in his admirable speech at Saratoga, are worse stuff for little children's dreams than real bears!

O the mechanism that has come into primary schools through this promotion door! What drudgeries for teachers and pupils! What exorcising of interest and pleasure in school work! What stupid concert drilling! What dull repetitions of facts, definitions and rules! What examining and marking, grading and ranking! What recording and book-keeping in place of vital teaching! More than all, how many little ones are incited to worship (to them) cabalistic percentages as the end of school effort and duty! Is it not high time that this dreary marking of the written exercises of pupils on a number scale should disappear, at least from all primary schools?

It is my earnest hope that PRIMARY EDUCATION may do effective service of liberation of primary schools from the evil sway of artificialism in motive and mechanism in method — the two school foes of childhood. There is a pressing need for a more intelligent study of motives as an element in child training.

The Gospel of Froebel. II.

By LUCY WHEELOCK, Principal Chauncy Hall Training School, Boston.

This I conceive to be the second cardinal point of educational *doctrine*: —

The Genesis of the child, the Genesis of the race.

What demands does this make upon the school and the teacher? As the first necessity of man was for bread, he was forced to come in contact with the soil, to subdue it, to compel it to minister to his needs, hence the digging instinct has been transmitted. The child at the seashore with his shovel, his pail and the endless reach of sand is happy, because this instinct finds satisfaction. The home presided over by an enlightened mother is sure to have its sand-heap and you are sure to find there contented, happy children, even though clothing be soiled, for children have no need to be taught that fine feathers do not make fine birds.

The ideal school-room has its long sand tables built into the wall all around the room. Here you will find hills, valleys and other natural features represented and the beginnings of geography made. No long definitions about elevations of land, because the child makes his own elevation. He has the *thing*, not the *word*. Or mimic historic scenes are set forth. Here is a white-winged caravel setting sail from Spain with Columbus on board. This green spot, fair with ferns, and glimpses of gay feathers and fruits, must be the island, which Columbus called the "Garden of the Lord." The landing of Columbus so pictured is infinitely more impressive than any engraving or painting, for is it not "our own?"

The manual occupations of the kindergarten correspond to the race instincts. Clothing became a necessity to primitive man and a shelter, hence arose the acts of building, of weaving and sewing. The weaving and sewing of the kindergarten gratify the desire to follow in the imitation of these processes. The universal instinct for representation, as shown in the rude scratches of the cave dwellers and in the hieroglyphics of the Egyptians reappears in every child, and is to be utilized as one of the chief means of training. "What man tries to represent, that he begins truly to understand," says our master. The reading lesson may be shorn of its tedium when the children are set to write their own story and make the illustrations. One page of written work will give more training than many from the reading book. The botany lesson becomes a thing of joy when the plants studied are drawn and colored, and so different stages of growth and the different parts of the plants are known.

In this satisfaction of spirit which comes from the growing power "to make the outward show of things conform to the desires of the mind" lies the secret of harmonious development and the attainment of that unity with self, with one's fellows and with God, which Froebel placed as the highest goal of human endeavor.

The attainment of this unity for each individual ensures peace and good will for all mankind hence as the leading note of Froebel's gospel, I find the Bethlehem song of the angels repeated in the thought of unity. The law which governs his system he calls by this name.

We have already noted one broad application of this law in the identification of the individual with the race, making all mankind a unit in following universal instincts.

The individual, trained according to Froebel's principles follows in the foot steps of the race and so is allied to the past. He becomes a part of the present by his initiation into the processes of the industrial world. He is bound to his fellows in unity of spirit and in the bond of peace when he is guided by the social companionship of the kindergarten and the school to regulate his conduct by the law of kindness and love, rather than by the arbitrary rules of the teacher; and lastly, by making the exercises of the day and week a continuous whole through due relation and grouping of subjects, a golden thread of thought runs through all the school work, giving clear logical habits of thinking.

Nothing in the programme for the day in the kindergarten is to be violated and so devoid of life. Froebel traces his feeling of dissatisfaction with the studies offered him in his early school days to the isolation of subjects. "We recited much," he writes, "but we knew little, because the things presented us had no relation to life and to each other."

In the school as in the kindergarten the work may be based on some central thought, so that there shall be a constant and evergrowing interest in the exercises of the day, because of the inner feeling of necessity for all that is done. The "busy work" is to be offered, not as a means of keeping idle hands from Satan's employ, but as a necessary outcome of some previous lesson.

Ideas of form, of color, of number are to be stamped by the pasting, where the same form reappears as in the earlier lesson, by the weaving, in which number combinations are worked out, and by harmonious blending of colored paper or wools in weaving, pasting, and sewing. The child demands such media of expression for the ideas he is constantly gaining, and is satisfied only in the recognition of the inner connection of things.

To this recognition of the connection of each with all, — of man with men and with the Giver of all — may be traced the peace and harmony which prevail in the true child-garden, and are the results of genuine natural growth.

The highest benefit of the kindergarten is its community and social life. The fundamental truth there illustrated is that the child is born for humanity and not humanity for the child. He finds himself in a class with his equals; his highest duty is to help others, and no one who has ever seen a well directed kindergarten but knows how the divine nature of the child springs instinctively, unless fixed habits of selfishness have been formed, to the help of all. He learns in the kindergarten to live and to work for others, to play with them and to love them; thus the very highest ethical duty becomes a fixed life habit. He learns to sympathize with the weak, to help the poor, to make glad all his mates. This desire is reflected back to the home, and instead of making his mother and father servants he acquires the habit of giving back to them all that he is. He lives the essential law of humanity: "Each for all and all for each." — *F. W. Parker.*

English in Elementary Schools.

By Sara D. Jenkins, Prof. Methods in New York College for Training of Teachers, New York City.

PRESIDENTS and professors have begun a crusade against the poor English and poverty of thought presented by the applicant for admission to college, and pressure is being brought to bear upon the preparatory schools for reform in modes of language training. No note of warning, however, is sounded where it is most needed, viz: in the primary and elementary departments. It is useless to remain indifferent to the errors committed in the earlier stages of instruction and cry out against the result when it appears in the finished(?) product of the academy or high school.

Faults of orthography, punctuation, sentence structure, and paragraphing are charged to the secondary school when in justice the course of study should be such that through its fulfilment pupils might enter the preparatory schools well equipped in all mechanical details, and in much that pertains to the intellectual elements of English composition, able to read, and enriched by the contact with good books.

Great and needless loss was long suffered by delaying the study of botany and other sciences until the child had passed the age of special observation. In the best primary schools these subjects are now being offered systematically, and with the rudimentary knowledge comes that true love or feeling for the subject, which is rarely if ever awakened unless the study is begun in the early years. This reform must be undertaken in literature, as well as in science, and for the same reasons.

In science, beginning with a primary class, an interest can be created in a kernel of corn, but it is only when every step has been taken in development, from the germ to the stately stalk, including the golden ear, the tender silken threads, the trembling tassel and their relations that the subject becomes a living thing, and interest mounts to enthusiasm. Let a scrap of the husk unrelated be presented and there will be met the failure deserved. Yet it is the unrelated scrap with which the work in English and literature is approached. Children are made to hate every step from first to last simply because of its unscientific presentation, when in reality a reading lesson can be made to compete with a lesson in science in interest and in cultivaiion of the various higher faculties, so called, that originate in attention.

Among the important habits to be formed in the primary and elementary school, accurate observation, clear thinking, the ability to frame and answer questions thoughtfully, yet with precision and reasonable promptness, rank first; and closely following is the power to interpret symbols with the confidence and expression that accompanies the apprehension of the thought symbolized. These habits should be set in operation by preliminary oral lessons, and the power in reading (interpreting symbols) cultivated by the blackboard lessons which follow. From this point the line of language training should be unbroken, not apart, and by itself, but in fruitful relation with all other subjects.

The average primary teacher is under misapprehension as to the function of the reading lesson. She does not realize that the first lesson in reading is also an early lesson in English, hence the intellectual phase is ignored and the mechanical alone made obtrusive. Letters or syllables are sounded, words named, and drill given upon points which in reading should never be made objects of conscious attention.

The reading lesson is the basis of the study of English and from the initial step should be a model in thought and form. That preliminary oral lessons are necessary in order to train to right habits of expression may be proven by experiment. Place in the hand of the ordinary child from home or kindergarten any object as a "ball" or "sphere;" ask what he has, and the reply will be "sphere" or "ball" as the case may be. Change the form of question and ask "Who has the ball?" and the answer "I" or often "me" will be given, much effort being required to obtain the unit of expression for the unit of thought. Here at the fountain head the well of English has been defiled. The child has not been taught to respect the sentence, and if careless oral expression is continued he will experience difficulty in later lessons in putting forth his thought easily and accurately in terms that all may understand.

When the object, in this case a sphere, is held before the child, there is present all the material, substance and attribute, from which to form subject and predicate, and it requires but the skillful touch of the teacher under conviction that she is teaching English to transform the semi-savage reply given in monosyllable into the clear expression of the judgment, "I see a sphere," "I have a sphere," "It is a sphere," as the relation formed or question asked requires.

This early period of language study is the stage of development at which signs are being coupled with things and the mental couple accepted as a unit in consciousness. When a "watch" is held before the child the oral symbol appears because he has learned to apply the term "watch," to a similar arrangement of substance and attribute. He calls it a watch because it has the substance and attributes (basis of subject and predicate) of which a watch may be made. In other words he has formed a judgment. The expression of the judgment is the sentence or proposition. The child has the impulse to state the proposition, to form the sentence, but he receives no encouragement, and from wrong custom utters only the word "watch." Upon this accident is based the "word method" of teaching reading, one of the earliest and deadliest foes to the use of good English.

At the very threshold of language study the natural tendency of the child to use the complete experience (thought) is thrust aside because the true impulse is not discerned by the teacher, and the maimed, dismembered sentence reduced to a fragment is placed before the eyes of the little learner. Here the first written lesson in disregard for the function of subject and predicate is given, and an opportunity for a natural exercise in sentence structure lost.

The Artist Artisan.

By Ellen E. Kenyon, Pd.M., Brooklyn, N.Y.

WHOEVER has listened to Col. Parker's lecture on "Artist or Artisan—Which?" must thereafter criticise his own work with increased keenness, besides having his power to estimate the work of others augmented considerably. The created art that the genius puts into his work, flowing simply from love and determination, should be possible to us all; why is it not?

I had the privilege of closely watching the work of a remarkable teacher for two years. At first I enthusiastically named her an artist, but after awhile, though my wonder and admiration grew in relation to her perfect management and the inevitable success with which she made every point in her teaching, a vague question crept into my running comment on her work; I was troubled, but could not define my want. At last I asked one day, "Where is her originality?"

I had never seen her use a device that I did not personally know to have been in print. It was true that she went methodically about every part of her work, knew what each pupil could do, attacked each point with skill and *made* it, for determination won the battle if skill failed. But what were her points? They can be quickly named:

1. To make a child know, once and forever, a given written word.

2. To make a child know, once and forever, a given combination in number.

3. To make a child produce a given script form, with his pencil, upon his slate or paper.

She had no other points. What did these cover? They involved a wonderful autocratic control of those children. There never was such "discipline" as was to be found in this classroom. The babies felt the imperiousness of her

will at all hours and every moment of the day. Their attention never wavered from her. Nor did they "spring loose" in her absence. It was the best behaved class in the playground and the easiest class for a "substitute" to handle. I have not the least doubt thal they carried their quiet behavior home with them, as they certainly did into the next class. Every teacher to whose class these children were eligible at promotion wanted them, and it did seem as though some valuable habits had been formed for them for life. To analyze the vague discontent I had for this teacher's neat, highly polished, clear-cut work, which I persisted and still persist in calling artistic, seemed impossible.

IDA GILBERT MYERS,
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At first I questioned whether the utter subjugation of will to which the children were condemned under her sway was a thing desirable. "Would you like to put a child of your own under such domination?" I asked myself, and was obliged to answer, "It would depend on the child." There are children to whom such a regime would do worlds of good — spoiled, wayward, strong-willed children. As for the weak-willed, they too, seemed to be benefited in an opposite way, for they had to rouse their wills and keep them roused and well harnessed to work. Surely, here was some of the equalizing work that the primary school should do, done by this teacher who apparently had but the three R's at heart. And the children loved their teacher. Her control was never harsh, her face and voice were usually kind. They did not condemn her for a narrow autocrat. They were not happy in a lively way, but they certainly did not show it if they were unhappy.

Two or three times I was disappointed in this class, but never in reading, writing or arithmetic. It was when I took around a problem in general thought, suited to the ages of the children, that these were outdone by their peers in other classes. Pupils whose teachers could not begin to discipline them as this teacher did hers, or to get such "results," would answer me brightly, while these would look at me attentively and answer nothing. I had transgressed their notions of what school should be. I had departed from the routine of school mentation and they could not immediately follow me. I was not their teacher, and their faculties were so completely harnessed by her that they knew not how to bend themselves to any other bidding. Sometimes she could take the question from me and get something out of them, but even then they seemed half dazed, whether by my personal intrusion or by the intrusion of the subject or by both I could not tell. It was a relief to get them back upon the three R's again.

I wanted an experiment tried. The test would be useless unless made with skill. I asked this teacher if she would like to undertake it. She made no demur, and I congratulated myself on the sure success of the thing, for I had known it to succeed with less skillful teachers. It was an "experiment" only as regarded the locality in which we were working. I regretted not having placed the trust in any other classroom at my command. The experiment failed, and Col. Parker's sentence rang in my ears, "The most hopeless deadweight upon the schools is the successful artisan teacher!"

The common schools just at present would be vastly the gainers by a large acquisition of such teachers as the one discussed —where untrained teachers are employed. Miss M's— influence upon the work of her fellow teachers was powerful, and in the main, beneficial. She taught them method, if she did not teach them breadth of purpose. She reduced the chaos of their aims to order and showed them how to succeed, at least in something. They never questioned her originality, never discovered that she added nothing to what she found, but merely formed it more compactly.

The devices that came to them all in the educational papers they took together had to pass through her class before they could be adopted. Her associate teachers went to her to ask how to do these things, however plain the printed directions. What she put into their application was not ingenious modification but force of will and skill of execution. With unerring judgment, she selected what exactly suited her purpose, and with invariable success she used it just as it came to her. Nothing was introduced that could take time from the primer vocabulary, that could possibly endanger the acquisition by those children of the given number of words per month, or the safe and sure hold of each child upon each of those particular words. They must indeed stand on end "like quills upon the fretful porcupine," not one escaping equal prominence with the rest. There was no nature work done in that class.

When Miss M— left the school a painful void was felt. Not another one of all those faithful, striving girls could hold her class as a unit and get such immaculate results, the other teachers missed their oracle and were not to be consoled by the fact that their work no longer stood dwarfed by the neighborhood of such shining success. They went on striving, and rose to higher notches of appreciation, but to this day their aims are limited by the conviction that "Miss M— was a perfect teacher!" Such is the power of a personality.

As the supply of really professional teachers approaches sufficiency, as ideals of attainment are dropped and ideals of growth are substituted, as the laws of growth are established and it comes to be generally understood that the object of study and interest and consequently the means of direction and control should be the *theme of the lesson* and not the teacher herself, the value of an artist teacher will be better appraised. Until then, let us thank our stars for the Artist Artisan.

Did you ever spend a morning with the children? I have, and have often felt like bowing low and saying to their teacher; — "You are a queen among American women," when I saw her, white-souled and loving, opening the every-day work springs of thought, connecting trivial round with larger life; extending in ever-widening circles round the centre of each little individuality; impressing her pure and ardent living upon the careless children around her; often solving the vexed questions of poverty and crime by instilling into her charge a large-hearted charity and self-dependence. Many and many such a teacher, among the 300,000 women in the public schools of America, is bearing the discomforts of a crowded school-room and worse than crowded curriculum, with a cheery faith which should shame the carping critics who believe their special mission to belittle and pull to pieces our public schools.

— *W. J. Rockwood.*

Growth.

"I say that man was made to grow, not stop.
That help he needed once, and needs no more,
Having grown but an inch by, is withdrawn;
For he hath new needs and new helps to these.
This imports solely, that man should mount on each
New height in view, the help whereby he mounts,
The ladder rung his foot has left, may fall,
Since all things suffer change, save God the Truth."

—*Browning.*

Lessons in Natural History.

By Mrs. M. A. B. Kelly, Albany, N.Y., Author of "Leaves from Nature's Story-Book," etc.

The Study of Mollusks. I.

IT is a good plan to begin this line of instruction with the common land snail; but at this season of the year, living specimens are not generally obtainable.

The next best thing, therefore, in the way of an object-lesson is the oyster. For this purpose, the largest oysters to be found in the market should be selected, and each member of the class should be provided with a specimen for examination.

We will now suppose ourselves to be in the school-room, surrounded by a class of pupils ranging from ten to twelve years of age. We will first see that our shells are washed clean, and this should be done without hard rubbing. If we have left our mollusks in "blood-warm" water over night, we shall find the valves of their shells partially open.

We will now direct the pupils to place their specimens on the desk before them, with the round valve of the shell, downward. We next ask them to open the valves still wider; and they soon find that there is something inside, that holds them fast together. We give them directions to pass a knife-blade carefully between the upper, flat valve of the shell and the body of the mollusk within, beginning at the broad end of the shell.

They soon come to an obstruction, and we tell them to cut through it, being very careful to press the blade close against the valve, so as not to cut or haggle the mollusk inside. This is done, and they see at once that a strong muscle runs through the body of the oyster from valve to valve, holding the doors of its house securely shut. This hard muscle being severed, the upper valve is easily removed.

Right here, it is well to call the attention of the class to the strong, horn-like hinge at the pointed end or "beak" of the shell. They will discover that this hinge is in the form of a crescent, very smooth and strong, and of a reddish brown color. On scraping the outside of the shell, they will find that it is covered with a tough, brown skin composed of animal substance.

Now follows the examination of the shell structure. That it is composed largely of mineral matter they have no doubt; but in what kind of a stone house does the oyster dwell? We have on our desk a piece of lime-stone. We take a little chip of this stone, pulverize it, and pour upon the finely powdered pieces a few drops of strong vinegar. As soon as the acid falls upon it, it foams or "boils up."

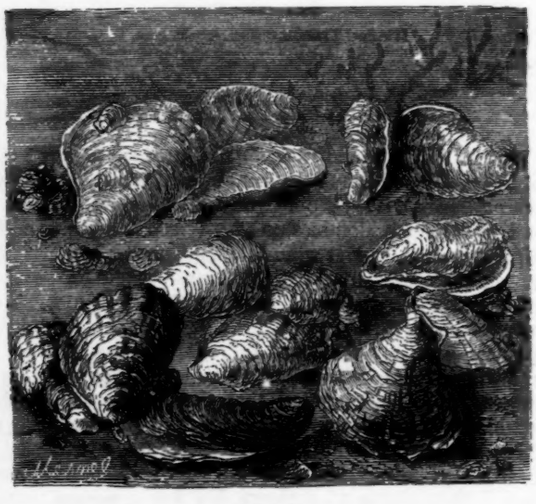
Now we will pulverize a piece of the oyster's shell, and pour some vinegar upon that. What happens? It foams or boils up, in the same way as the other. In a minute every hand is up.

The oyster lives in a lime-stone house, but how is it made?

By a few careful hints as to the way in which cloth is woven for garments, the warp of one kind, the woof of another, the pupils catch the idea. They learned, at the outset, that the shell is covered by a thin, tough animal substance. It is therefore easy for them to understand that the waters of the ocean furnish the lime, and that the mollusk furnishes the cement or animal glue, necessary to hold the particles together. They examine the shell still farther, and find it made up of layers, each layer growing smaller towards the beak.

By ingenious questioning, they will be led to infer that the smallest layer being nearest to the hinge, must have been built first, and that the mollusk lived in a very small house when it was a baby. They must be told that each layer indicates a period of growth, (for this they cannot discover for themselves,) each period covering about one year. They count the layers on the shell, and decide the age of the mollusk, at once.

The class are now directed to pass the knife-blade very carefully through that part of the muscle that holds the oyster fast in the lower, and deeper valve of the shell. Upon examining the inside of this valve, they find discolored spots, leading from the beak, outward as far as the muscle through which they have just passed the knife. We must lead them, if possible, to discover for themselves that these are the points to which the muscle was attached in the progress of the mollusk's growth.



OYSTERS.

But they should learn right here, that this strong muscle is not a part of the shell's lining. It is held firmly in place by the force of the air and of the water; otherwise it could not "move along," so to speak, leaving only a discolored track behind it. The two valves of the shell may now be placed together, and the pupils may develop the meaning of the word bi-valve. In their final examination of the shell, their attention may be directed to the mark generally found on the deeper valve, showing that it was attached firmly to some rock or other object in the water.

In every step, both in the examination of the shell, and in the study of the mollusk, which is to follow, the class should be led to make their own observations and to arrive at correct conclusions without "leading questions" on the part of their teachers.

Elementary Composition.

By ANNIE B. BADLAM, Dorchester, Mass.

Third Year in School.

PREPARATORY work during September, October, and November.

1. General observation of the phenomena of nature, viz: — autumn flowers, the brilliant foliage, falling of the leaves, fruits of the harvest, heavy dews, early frosts, opening of the chestnut burrs, formation of buds for spring.

2. Special observation of the sky, clouds, wind, rain, snow, etc.

3. Foundation laid for correct spelling by building from the stems of words and using prefixes and suffixes.

4. Increased vocabulary secured by means of poems, fables, and stories committed to memory or told to the class.

5. Awakened imagination by means of "word pictures," "figures of speech," etc.

6. Five-minute "weather talks" written on the board at the direction of the class.

7. Arrangement of paragraphs, use of margins and punctuation, taught, incidentally, through the black-board work and slate copy.

A Winter Picture.

Black-Board Work.

Material: The landscape after a beautiful snow-storm.

Method: 1. Describe what you saw this morning when you looked out of the window.

(Teacher, incidentally, "Was it still snowing?")

2. What can you say of the trees, bushes, and shrubs?

(Suggestively, "What do we call the white fur with which king's robes are trimmed, sometimes? Sometimes babies' cloaks are trimmed with it, but not often, as it is very expensive. How shall we say the trees, bushes and shrubs looked? What do kings have in their crowns that sparkle and glisten? What about the snow crystals?)

3. What can you tell me about the roofs of the houses? The fences? The ground?

4. Did the snow seem light or heavy? Did you notice the flakes?

("How soft and light did they seem? "What do you like to find in your story-books to help you understand the story?)

5. What was the whole landscape like?

("Who are the tiny people we read about in our "make-believe" stories? Where are the fairies supposed to live?)

What did this picture seem like?

("What are people who paint pictures called? What do they need for their work?")

6. What artist painted this picture? What king ordered it to be painted? Who helped Jack Frost? What was their canvas? What kind of a pencil does Jack Frost use? What does Mr. North Wind use for paint? How does he spread it upon his canvas?

7. Where have you ever seen any of Jack Frost's pictures? When do you find these pictures? What happens to them when the sun looks in at the windows?

Result: Class Composition.

(Written by teacher at black-board by dictation of children; margins indicated during the progress of the composition, but erased to show finished work at the close.)

1. When we looked out of the window this morning we saw that it had been snowing heavily in the night. It had stopped snowing and the sun was shining.

2. The trees, bushes and shrubs were covered with snow. They looked as if they were dressed in ermine. The snow crystals sparkled and glistened like jewels and precious stones.

3. The roofs of the houses were white with snow. The fences were covered, too. The snow on the ground was very deep. It was pure and white.

4. The snow was very light and clinging. It was in large, feathery flakes. They seemed as light and soft as down.

5. The whole landscape was like a beautiful picture. It seemed like a scene from fairyland.

6. Jack Frost painted this picture. The Storm King ordered him to paint it. Mr. North Wind came to help him. The whole landscape was their canvas. Jack Frost uses an icy pencil. Mr. North Wind uses the snow for his paint. He spreads it with his breath upon the canvas.

7. We have seen Jack Frost's pictures many times upon the window panes. We find these pictures on cold winter mornings. When the sun looks in at the windows they melt away.

N. B. Supplementary work: extracts from "Snow-Bound"; "Little People of the Snow"; "Agoonack," ("Seven Little Sisters"); various poems and songs about the snow.

Number and Nature Study.

By EDITH GOODYEAR, Welch Training School, New Haven, Conn.

I found one wasp's nest which had three cells, and another which had four cells.

There were seven cells in all.

$$4+3=7.$$

Mrs. Mud Wasp made a nest which had seven rooms and seven doors.

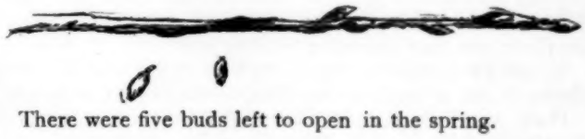
Each room had one door.

$$7\div 7=1.$$

Ray has seven cocoons. If one gay butterfly comes out of each cocoon he will have seven butterflies in all.

$$7\times 1=7.$$

Seven little buds were on a twig waiting for the cold winter to go. Two of them fell down one windy day.



There were five buds left to open in the spring.

$$7-2=5.$$

A little girl in a St. Louis suburb ran gleefully to her mother a few weeks ago and exclaimed, "Oh, mamma! I've just been 'pointed thermometer at school!" — *Selected.*

"No, sir, you don't catch me shamming off sick to stay home from school, and get all dosed up with castor oil and such stuff." "Oh, I'm all right on that. We're homœopaths at our house." — *Selected.*

Nature Studies.

By SARAH E. SCALES, Lowell, Mass.

"Still lie the sheltering snows, undimmed and white,
And reigns the winter's silence, still;
No sign of spring, save that the catkins fill,
And willow stems grow daily red and bright."

—H. H.

The Heavens.

(Astronomy.)

Average length of day. Increase, when and how much. Study the sun, its light and heat, and its relation to us and the other planets. Meaning of word planet, wanderer. How it applies to these bodies, and note difference from fixed stars. Show that this system was of great interest to the ancients, and traces of myths are still seen, in our week day names. Sunday being Sun's day; Monday, Moon's day, Tuesday, Mar's day; Wednesday, Mercury's; Thursday, Jupiter's; Friday, Venus's; and Saturday, Saturn's. Venus and Saturn are morning stars, and Mars and Jupiter evening stars this month. Notice moon's phases.

Any general observations.

Constellations in southern skies are especially resplendent this month, at about 9 P.M. on Feb. 4, and 8 P.M. Feb. 19.

Orion on meridian in all his glory, with near it Taurus, Canis Major, Canis Minor, the Milky Way in its brightness, and Gemini.

Overhead Auriga, with Capello, is to be seen. The northern skies as last month, but the eastern shows a new one, Leo, with the stars forming a sickle, easily seen.

Any phenomena seen.

The Ground.

(Geology.)

Condition of this will vary. Snow, ice and frost in one part of the country, mud, or wet land, just released from winter's reign, and settled ground perhaps in the extreme south.

What do you find to be the case in your locality? Does the frost still hold the ground, and to what depth? Notice the rivers, are they frozen or running free?

By the last of this month, or the first of the next, in many places, floods or freshets may occur. Any noted by you?

How do the rivers, and lakes and oceans serve, as land destroyers and makers? What becomes of the soil with which they are loaded? Note high tides and storms on sea-coasts. More destructive in summer or winter? Road for traveling, how found. Any general observations noted.

The Weather.

(Meteorology.)

Have simple observations daily. (See last month.) Summarize the month as cold or warm, wet or dry, very wet or very dry, etc. What are your conclusions? Month called wet for Ky. and Tenn., and southern Pacific coast. Temperature variable, noted for its changes in most northern states. Any noted by you, change being from one hour of a day to same hour next day. Snow gone or still remaining. Condition of the ice in rivers, hard or porous, result of sun's rays.

Read to children, "The Great Snow Storm of Feb. 24, 1717." (See Winter, by Thoreau, page 328.) Compare with present time.

Vegetable Life.

(Botany.)

Note the vegetation. Gather twigs of all kinds. Make a note of those that seem most advanced, and also the least. Special lessons on growth of twigs and their buds. If season is late, put your twigs into water in the school-room, and make your observations from day to day, or week to week.

See if all the buds grew, and show reason for so many. Are the large, vigorous, bursting buds the first to develop? Examine them and see if the gum with which they are coated is as bright as earlier? Any of the inner leaves seen and of what color. Notice roots. Perennial plants, bulbs, etc., Are they dead? Kind of roots do the first spring flowers have? Mosses and lichens. Their condition. Note the clicking of the pitch pine-cones and of those of the Austrian and Scotch pines on a warm sunny day this month, and see seeds discharged on the snow or ground. Ambrosia or ragweeds are visited for seed by the birds after the storms.

In the last of this month or the first of the next, in swampy lands may be seen the swamp cabbage Symplocarpus with its curious flower, pushing up through the frozen ground. Bees visit this for pollen. Any flower or vegetation noticed. Record whatever is seen.

Animal Life.

(Zoölogy.)

This ebbs and flows with the sun, which on its apparent northward course to the vernal equinox, has made great progress, more than a third and perhaps a half being accomplished. In the extreme south, this begins to breed a restlessness which will culminate shortly, in the spring migration. This will continue for about four months. Our winter visitors will depart, our summer birds return, while the wanderers, the crows, etc., will forage over a great extent for food. If season is late, the berries of trees, as juniper, cedar, and butternut, and the buds of the orchard trees suffer. Watch closely for any changes and record any buds missed or seen.

There may be a movement in middle or southern states among the hibernating animals to waken, but no very decided change will be apparent till next month, although frogs may be heard sometimes, or insects seen perhaps. This month, according to Burroughs, is in the northern states, the one when "Sir Mephitis" awakes from his six weeks nap and comes out to forage in the poultry yard. Notice tracks in the snow, if any. Of what animal? Take a walk into the fields or country and see how wide awake you find things. Gather cocoons seen on bushes, or any thing interesting.

Festivals. Candlemas, February 2; St. Valentine's, February 14; Mardi Gras, February 14, at the south. Ice Carnivals.

Oh! Nature, gracious mother of us all
Within thy bosom myriad secrets lie
Which thou surrenderest to the patient eye
That seeks and waits.

—*Margaret J. Preston.*

Nature will be reported; all things are engaged in writing its history. The planet, the pebble, goes attended by its shadow. The air is full of sounds, the sky of tokens, the ground of memoranda and signatures; and every object is covered over with hints which speak to the intelligent.

—*Hugh Miller.*

Getting Ready for Geography.

By Ida Gilbert Myers, Principal Training School, Washington, D. C.

WHAT a fluffy, feathery, floating world of snow! All the air filled with it! All the ground blanketed by it! A white, compelling challenge from nature to see what she was up to that morning; one far too beautiful and too profitable to be disregarded.

Qut in the hall of the schoolroom forty children were making a noisy pretence of being fairly buried out of sight and of enduring the extremities of Arctic cold. All this because nature does not often work along this line with us southerly situated folk, so a little seems a crucial test of heroism and endurance.

What restless, excited, exuberant specimens of life tumbled into their seats and instantly turned their eyes to the down-drifting snow outside! After a minute they sang a little snow song which seemed to have been taught to fit into that very morning. Then their wise teacher turned their interest and activity to direct account in helping them to *see* more than they had seen before, to *know* more and to *feel* more.

Now you would have done this in one way, I in another, but this is what she did.

"What is the matter with all these eyes this morning! I can't make them look my way. What do you see?"

Of course everybody was eager to refer to the snow as the cause of the eye distraction.

"Why do you like to look at it?"

Answers came thick and fast — those from the boys picturing retrospects and prospects of the active delights to be found in snow; those from the girls usually indicating the aesthetic effect of it. Its beauty made a strong appeal to them and here the teacher stayed, after allowing the boys to have something of a say about their pleasure in it. She knew she would lose them utterly if she didn't show some respect to their preferences and opinions.

Her wish was to have all *begin to feel* the marvelous beauty of the wonderful picture, making and shifting outside the windows so she enlisted the girls to tell why they liked to see the snow. She helped them to use words that to their minds expressed its fascination. They liked to see it because it was "so white," "so clean," "so pure."

They liked to see it move. It was "so feathery," "so light," "so lazy," "so fluttering." They liked to see it covering trees and bushes — making a "snow garden" — a "fairy one." They liked to see the "big white blanket," covering the ground like a "great fleecy quilt."

At every expression all the other children looked a little more sharply at the snow and a *little more interestedly*. It really began to be worth something, just to look at and to enjoy through one's eyes.

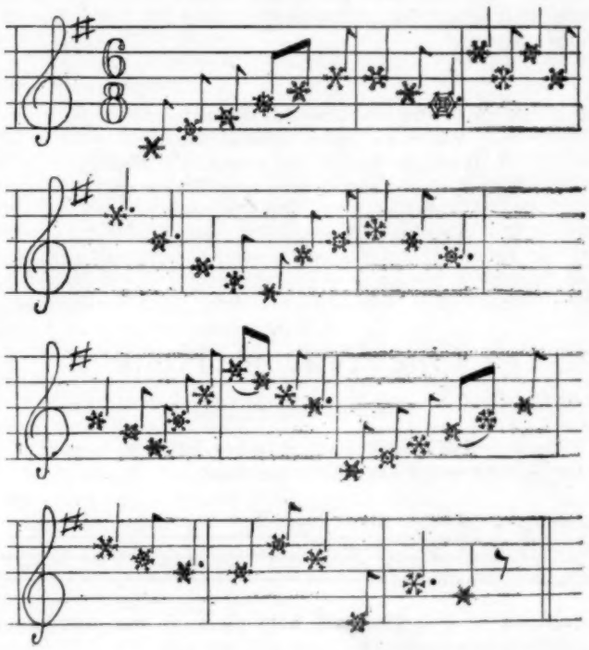
What do you think she did next? Every child was asked to take out his paper and pencil, to write his name and to copy the date from the board. They were then told to put on their coats and hats.

"Now" said the teacher, "we are going into the playroom so quietly that no one besides ourselves will know we are out of our room." Then they fairly crept down — wondering — but quite in touch with such a delightful escapade. They put their papers on the benches and watched, as they were told to do. The teacher, taking two or three boys with her, stepped out into the snow — returning in a minute with their dark clothing covered with flakes.

The children were quickly called around to see if each could find "just one little scale all by itself." In this search for the separate flakes the teacher did not press and "nag" and *question the pupils into a pretence of seeing*. She only watched them. Those who were least interested were called closest to her for encouragement and help. Those who were alert and working were left to themselves.

Soon little exclamations rose here and there. "I've found one!" "Here's one!" "I've found another!" and so on as the separate pupils found one flake after another. "What does your snow flake look like?" said the teacher.

"Mine looks like a star." How many points has it? "It has six points." "Mine has six points" said another, "but it isn't a star. Each little point is just as feathery and pretty as anything can be!" The work of seeing new wonders and beauties in these tiny forms went busily on with no one very quiet except the teacher who did little but sustain the interest and draw out talk about each new discovery.

The "Snow Song."

"This is the way the snow comes down,
Softly, softly falling;
So he giveth his snow like wool,
Fair and white and beautiful;
This is the way the snow comes down,
Softly, softly falling."

After everyone had examined a good many flakes the teacher said, "Take your pencils, pick out one flake, look at it sharply and then draw it. You will have to do this quickly for snow-flakes don't wait for slow boys and girls."

All fell to work and soon they had drawn several flakes apiece. May be you would have laughed at these drawings, some of them looked so little like the forms they assumed to represent. She didn't laugh. She praised and encouraged and directed both the eyes and the fingers. Then she said "I'm going to keep these pictures of snow flakes. Every time it snows we are going to do what we have done this morning. I think we shall like to keep all the drawings we make." The teacher's intelligence struck me. She realized that people must learn to see as well as to do anything else and that they must learn to express what they see. The fact

that these first attempts were crude was no reason why the work should not go on. All the more reason why it should if the results could add one degree of efficiency and happiness to the lives of these children. She evidently believed that ability to see and to express by skillful, true fingers and ready accurate speech means greater power, and that this was one of the ways to secure it. In other words she used the snow storm as an instrument to sharpen the senses of her children, to increase their knowledge and to strengthen their feelings. These powers alert, keen, growing, make us all live. With these dormant we are dead. She was trying to make her children alive to the world around them.

And *is this geography?* Yes, that geography just over the threshold that must be seen and handled and represented and appreciated before the geography of the other side of the globe can hope to find lodgment in the child's mind and life.

That particular lesson colored the whole day. Snow flakes crept into the number problems, and snow words into the spelling. The uses of snow were drawn from the experiences and observation of the pupils in language lessons or told by the teacher who knew all about them. From her wonderful store-house she drew stories, gathered long before and from many sources, which were eagerly read. She worked all day, through the regular subjects, to strengthen the bond between the children and nature established by her in the snow lesson of the morning.

She seemed to me to be pretty close to the heart of things. Perhaps it would sound more professional to say she understood the philosophy of teaching, but I like the other better.

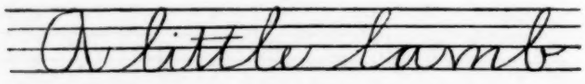
Sow, and look onward, upward,
Where the starry light appears,
Where, in spite of the coward's doubting,
Or your own heart's trembling fears,
You shall reap in joy the harvest
You have sown today in tears.

— *Adelaide A. Procter.*

One Way to Help.

By Bertha Dumser, Elgin, Ill.

Do you find pupils slanting every letter in a word in a different direction something like this?



A lesson of this kind will help them to see that letters should slant uniformly.

Children, have you ever noticed how the grass in the meadow looks when a little breeze blows over it? What does it do?

"It bends!" "It leans over!" "It slants!" Does it lean in this way? (Teacher illustrates on board by sketching tall grass bending in different directions.) Does each stem lean in a different direction or all the stems the same way?

"All the stems lean the same way."

You may show me with some marks upon your paper how it leans (Children show by slanting lines.) Now we will make some words which lean as the lines in the first picture did. (Teacher writes as illustrated.)

Do they look well? Why not?

"Because the lines all slant differently."

Now you make the same words with the lines slanting all alike, and as you do it think of a gentle breeze blowing against the little letters. Some of the children have written it so that it looks as though a strong wind was blowing against the letters. Whenever you write remember it is not a strong wind but a gentle little summer breeze which blows the letters, just as it blows the grasses.

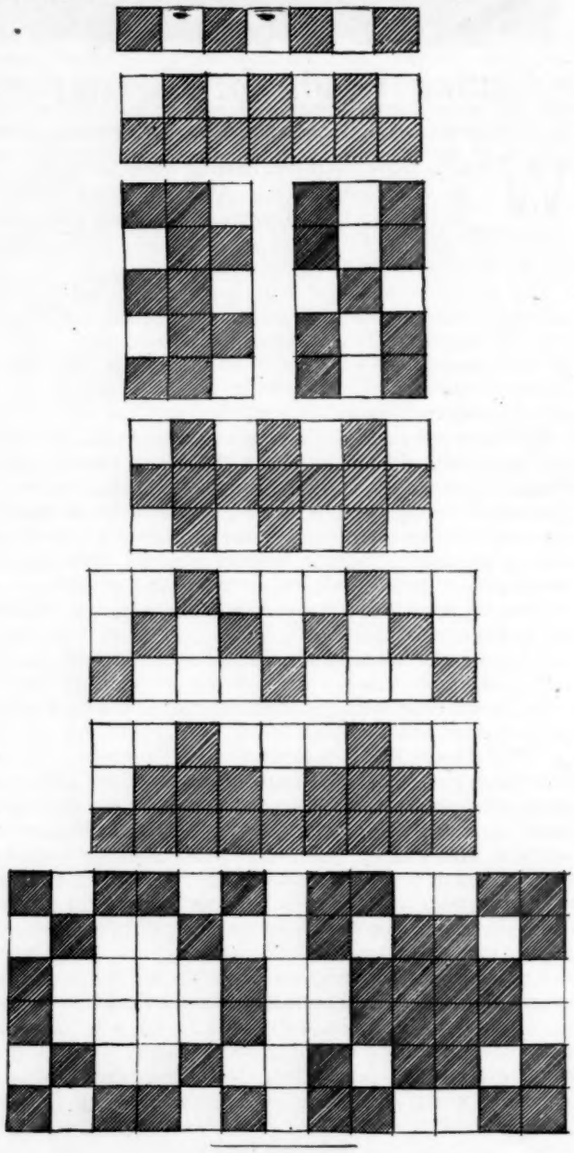
Work for Small Pupils.

By Edith Goodyear, Training School, New Haven, Conn.

Primary teachers, have you a netted blackboard? If you havn't you are without an outfit, which after once used would be indispensable to you. Get your committee man to have one lined for you — it would even pay you to go to the expense of it yourself if you cannot get it any other way, so useful would it be to you.

The square, one of the first forms with which the child becomes familiar in form study, has been taken as the unit of a variety of simple designs given below. An enlarged copy of these can readily be made on a netted blackboard or paper, and from this copy the children can place or paste the tablets independently, relying upon their powers of observation alone to guide them in representing the arrangements given.

The materials used may be squares of wood or pasteboard, square lentils or paper squares for pasting.



A Suggestion.

Write on the blackboard the following: —

$12 \times \$0.65$; $23 \times \$1.34$; $6 \times \$2.07$; $14 \times \$0.98$.

Tell the class to make out a bill containing a group of these numbers. I have found this exercise a great help in many ways. It saves time for the teacher, gives the pupils busy work, requires several arithmetical operations, teaches spelling, and cultivates the imagination. A. M. B.

The School Bored — When a garrulous director visits a school and talks half an hour to the pupils.

One Winter Morning.

By E. D. K.

A primary teacher looked out from her bedroom window. The scene was enchanting. While she had slept the snow-fairies had held a revel and exhausted their magic on the trees. At bed-time the night before every bare limb and twig had stood like delicate etching against the gray sky. In the early morning every branch and branchlet was lightly rolled in soft snow-fleece — so lightly that the snow-stars clinging at every point glistened in the still air. The world was an Eden again and the invisible snow-spirits floated above to see what mortals would do about it.

"Oh, I wonder if the children are seeing this," thought the teacher. "I wonder if they are awake! I do so hope it will last till I get to school so that we can see it together," she said, thinking of her school-room full of the smallest children.

After they were all in their seats that morning, with dry feet and thawed-out finger-tips and cheered-up little hearts, the teacher opened school her own way. She sent them all to the windows and told them to look. In the meanwhile she had asked a big boy from another room to bring in the most loaded-down bough he could find, and after the children had been shown *how to see* the marvelous trees outside, she let them gather about her and see this one close by before it had melted. How reverently she touched this phantom bough as if it had brought a spirit message to each child. And it had. She opened the soul-eyes of these children as she dropped little gems of thought and fancy into their softened hearts, to spring up again in the far away future when the fragrant flowering would be needed to cover up the hard things of life.

Then the sun burst forth in the hazy sky shooting out sparkling fire-rays that turned every snowy crystal to a tear-drop, and the commonplace world was all there was left for these children to see from the school-room window.

But a gentle spirit with a lingering touch of awe stayed in that school-room all the morning.

"We had such a bootiful time at school this morning."

"Oh, such a good time as we had today."

"I wish it would snow every night and cover up the trees!"

These were some of the exclamations with which these children entered their homes that noon. The parents didn't all understand, but they were content, for the children were very happy and manageable in their glee.

The Other Teacher.

"O dear, another slushy morning to go to school! I declare I never saw such a winter! It snowed just enough last night to make it miserably wet walking, and what a mess the children will make of it. Every boy will get under those loaded trees to shake them, and not a girl will go in the shovelled paths if she can help it. Well, I'll hurry to school and be ready for them."

Two brooms and a vigorous, well-intentioned teacher met the little folks in that room that morning.

"Stand right where you are now till you get brushed," called out the teacher, "I'll not have you bring all this light snow into the school-house. Why didn't you keep out of it?"

Nine o'clock found the room in order for the opening of school. Everthing went on in the usual routine. The teacher had looked *down* and not *up* that morning. But there was an intangible spirit of something in the room that day that made everybody uncomfortable without knowing why. The morning was full of mishaps, slates tumbled and pencils followed after. The teachers voice kept, unconsciously, the early note of the morning discontent and the children felt it as perceptibly as they saw her anxious forehead with its frowning lines.

"How much worse children behave in bad weather!" she said to a fellow teacher at noon. "My whole morning has gone wrong and I never tried harder to have a good school. I shall be glad when this slush is over!"

"I hate to go to school!"

"Teacher is awful cross when it snows!"

"She said she knew we went into the snow a purpose, but we didn't. Edith and I went under the trees going to school because they was so pretty, and it kinder shook down on us, that was all."

Thus these other little children talked at *their* homes, and carried the discontent in with them.

Yet the two schools had met under the same conditions on a rarely beautiful morning, in the same little village, and the two teachers had tried equally hard to do their duty.

Every human soul brings to the mirror the reflection it finds there.

The Busy-Work Question.

By A. B. Guilford, Jersey City, N. J.

I have in my training class several young ladies that have been out to substitute in the different schools of the city and have returned with certain experiences that were to be expected, but are none the less disappointments.

(From No. 1.) "My whole time was taken up in an endeavor to keep the children (lowest grade) quiet. I could do no teaching. There was a general hubbub whenever I attempted it. In despair I gave over all efforts at lessons and confined myself to getting them to obey me."

"Did you succeed?"

"No, sir. But I came so close to it that I shall succeed tomorrow," she replied.

"You have done well. You will have a better report at the end of a week."

(From No. 2.) "I cannot keep the rest of the class at work when I am engaged with one division. I am constantly obliged to stop my work and apply corrective measures here and there. One boy stops his work to draw meaningless lines upon his slate with a loud noise; an outbreak occurs between two girls, each claiming a pencil that one has; the noise of moving feet is harrowing to my nerves. If I could devise some means of keeping one portion of the class busily at work, while I was laboring with another portion I should experience a great relief."

"What aim do you have in securing work from your pupils, Miss L.?"

"All that they do should be in the line of making them stronger to do other work."

"Then it is not your desire to keep them busy, simply?"

"No, sir; the work that they do must be of advantage to them, and not be simply a filling in of time."

Agreed; busy work has the aim in view of keeping a child profitably and interestedly at work. If it does not do this it would be better for the child to be at home, in the yard following his own inclinations.

"By the way, Miss F., have you ever seen a little child alone at play? Are you able to report what it was doing in self-directed efforts to make itself happy? I have seen a child at work for an hour in a yard moulding forms in moist sand and arranging them in a semi-orderly way upon a board that it placed on two bricks. Another I have watched play with dolls, improvised for the occasion. With a little bell she rung them up in the morning, scolding them roundly for not appearing on time; they were washed and dressed and breakfasted; they were sent to school and questioned as to their conduct there when they returned two minutes after; they were dined, taken out to walk, received callers in the evening, and having said their prayers, were shortly put to bed and sung to sleep. Both of these children were busily at work and both were very happy, as shown in their movements, expression of face, and tones of voice.

"I can see that moulding forms in moist sand might be used profitably as busy work," replied Miss F.

"But I want you to see more than that. I want you to arrange this work so that the child will not only be profited by it, but will keenly enjoy it. And because of his enjoyment of the work he may be induced to thoughtfully, carefully do it without disturbance to you or to others in his vicinity. The forms that he makes must be as nearly

perfect as he can make them; he must leave no evidences of his labor in the shape of scattered sand, disarranged material, or infringements on the privileges of his fellow-workers. Work out this idea, Miss L., with a section of ten, and report at the next conference."

"A pebble in the streamlet scant,
Has changed the course of many a river;
A dewdrop on the tiny plant,
Has warped the giant oak forever."

Teaching Scale Tones.

By Elizabeth H. Dunham, Special Instructor of Music, Medford, Mass.

Every teacher whether "special" or regular has experienced the difficulty of holding the interest of little children in the study of the scale tones, which, being the foundation of their musical education, should be as firm as a rock. If our duty were simply to cultivate the natural talent which many children possess there would be comparatively little necessity for finding ways and means to interest them.

But we have in our schools many poor little souls who are musically deaf and dumb and in whom musical feeling must be created. Childish nature sees no necessity for perseverance and labors only in search of pleasure: it is necessary therefore to disguise the difficulties and in contradiction of the old motto—to play while we work.

There are always a few who absorb the lesson more quickly than the majority and for fear of losing their interest and for the benefit of the slower minds, we must change the form of it frequently. Here are two means to the same end, which, by variations, may be made interesting for some weeks, as pictures and colors will always attract the attention, and will keep it if the children are allowed to arrange them. They may be used *after* the scale as a whole and the simplest intervals have become familiar. Then they will not conflict with any system. Large sized spheres may be drawn on the blackboard, one for each sound of the scale, arranged and named in ascending order.

Different pupils should be called upon to name them, the teacher placing the names, in figures, at the right of their respective spheres. Or, the scale names, 1, 2, 3, 4, 5, 6, 7, 8, may be placed on the board, individual pupils being invited to select the color for the sphere. The spheres representing the sounds below the key note should be larger in size.

Another pleasing way is to draw birds instead of spheres, using the pictures in the same way. The children willingly sing as the teacher points to different birds and in this way much interval work may be done. We should not forget in our teaching that our mission is to provide material for brain employment and an opportunity for the children to utilize it.

Dictation Exercise.

The following letter for dictation was given the highest primary class in the Boston schools as a test for promotion. It included spelling, writing, punctuation, and capitals.

(To the Teacher: Read through the letter once to your pupils; and then, as you slowly dictate, require them to write it.)

Boston, June 9, 1892.

Dear Joseph,

You wish to know what I do in school. Reading, writing, and arithmetic take up most of my time. I have learned about my own body, and have studied animals. I have had lessons in paper-folding, and in making things of clay. Does your teacher let you have knives and scissors? Mine says every one must use his hands as well as his eyes. It will not be my teacher's fault, if there are mistakes in this letter.

Your friend,

Robert T. Andrews.

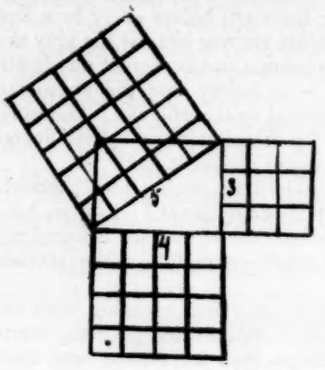
Little Bessie who was told that "Oughtn't he to do it"? was better than "He hadn't ought," asked (of some little act of her brother.) "Bettern't he do it?

The teacher wrote *today* on the board, "You have left out the stick in the middle," corrected a young hopeful.

Illustrative Number Work.

From Practice Department, State Normal School, Greeley, Colorado.
(The children who did the following work are 10 and 11 yrs. of age.)

Draw a 3 × 4 inch oblong and find the distance between its opposite corners.



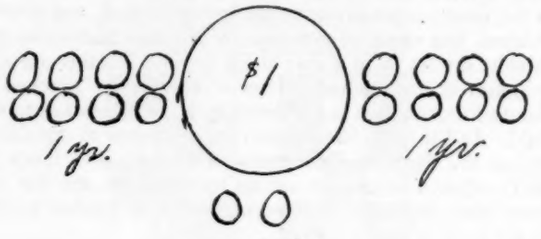
$(3)^2 = 9$

$(4)^2 = 16$

$9 + 16 = 25$

$\sqrt{25} = 5.$

Picture the interest on $2, 2 years, 3 months at 8 per cent.



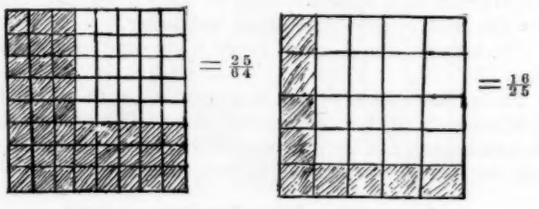
3 months.

$8^4 + 2^4 \qquad 8^4 = 18^4$

$18^4 + 18^4 = 36^4 =$ Interest on 2 yrs. 3 mo.

$\sqrt{\frac{25}{64}} = ?$ Picture. $\qquad \sqrt{\frac{16}{25}} = ?$ Picture.

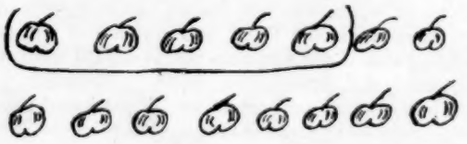
$\frac{5}{8} \qquad \frac{4}{5}$



$= \frac{25}{64} \qquad = \frac{16}{25}$

$\sqrt{\frac{25}{64}} = \frac{5}{8}. \qquad \sqrt{\frac{16}{25}} = \frac{4}{5}.$

Picture $33\frac{1}{3}\%$ of 15 apples.



John paid $460 for his horse and buggy, he sold them at a gain of 25 per cent; what did he receive for them?

$25\% = \frac{1}{4}$

$\frac{1}{4}$ of $460 = $115. The gain.

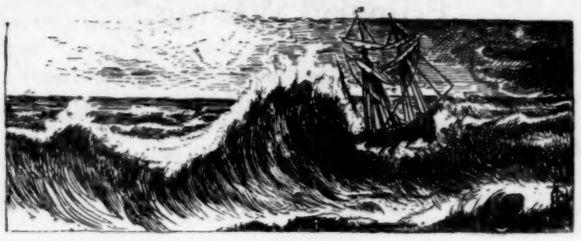
$460 + $115 = $575. What he received.

Write a promissory note and calculate the interest on it at 8 per cent?

$667 Greeley, Colo., Jan. 17, 1893.

Six months after date I promise to pay James Jones six hundred sixty-seven dollars for value received at 8 per cent. a year. — Henry Scott.

$667 = No. of dollars.
$ .08 = Interest on 1 dollar.
$53.36 = Interest on $667.
$667.00 = No. of dollars.
$ 26.68 = Interest on 6 months.
$693.68 = Amount due.



Stories of Colonial Children.

I.

By MARA L. PRATT, Author of "American History Stories."

Two Babies of Long Ago.

Those two little baby boys! They were very, very welcome; yes, indeed. Pray do not think they were not. It was only that the cabin of the odd little vessel, the Mayflower, was so dark and cold and crowded. There was not very much room; there were no pretty little cradles with soft white blankets; nor were there any dainty little baskets with tiny combs and brushes, and puffs and powders, all ready for the babies' use.

But after all, what did it matter? There were the loving mother arms which are better than cradles, if a baby can't have both; and there were the proud and happy papas, each one, of course, thinking *his* baby whole worlds sweeter than any other baby ever born.

And then the aunts and the uncles those two babies had! Every man and woman on board the vessel declared themselves aunt and uncle to these two wonderful new babies; and so anxious were they all to help take care of the little fellows and hold them on their laps, that even had they had the cradles and soft blankets, the babies would have had little time to put them to use.

How the sweet-faced, brown-eyed Priscilla used to like to sit whole hours, crooning softly the quaint old hymn tunes it was the fashion in those days to sing and looking down into the little baby faces all the while.

There was the bright-faced gay-hearted Mary Chilton! She would trot the babies on her knee, pouring all the while such bright, funny stories into their baby ears, that young as they were, they would laugh back at her — at least, so the aunts and uncles used to say.

"What shall we name these babies?" asked the fathers and the mothers and the aunts and the uncles.

"Name them James," suggested one.

"What!" cried the two fathers. "Name our babies James! Have you forgotten that James is the name of the King of England. And have you forgotten that we are escaping from the injustice of that king towards us, and the cruelty of the English people? Have you forgotten that this very ship was built to bring us across this great ocean to the New World that we may be as far from that king and his law as we *can* be? Have you forgotten that it is he that has driven us from dear old England to seek freedom for ourselves in this new country that we have never seen?"

"No! No!" cried all the aunts and uncles. "Certainly the babies cannot be named after the English king."

"But the babies must be named," said one, soberly.

"Truly they must," said another.

"But what shall it be?" asked another.

At last one day it came into the heads of the fathers to give their babies names that should forever keep in mind the fact of their birth upon the ocean while their parents were wandering about, driven hither and thither by the wind and tide, in search of a new home.

"I have been thinking," said Goodman Hopkins, "that since my little son was born out here in mid ocean, I should like to name him Ocean. Still it sounds rather odd for a name for a child."

"And I," said Goodman White, "since my little son was born, here almost in the very harbor, and so near at the close of our long wanderings, I should like to name him Wandering, still as you say it is a very strange name for a child."

"I think I can help you," said the minister who had come with his little flock across the great wide sea. "In the Latin I have learned, there are words that mean *Ocean* and *Wandering* which will perhaps strike more pleasantly upon your ear. Those words are *Oceanus* and *Peregrine*."

"Peregrine! Peregrine! Peregrine!" said Goodman White, saying the word over and over, that he might grow used to the sound of it.

"Oceanus! Oceanus! Oceanus!" echoed Goodman Hopkins. "Peregrine White!" "Oceanus Hopkins!" murmured the mothers, the aunts and the uncles. The names were a little unusual; but these people, as you will learn by and by, were themselves unusual.

The names were rather heavy for little babies; but "pet names" were not the fashion two hundred years ago; and as to obey the minister even in his slightest wish *was* the fashion, it was settled at once that these little wandering "water-babies" should be named Peregrine and Oceanus.

Jack-Knife Carving.

By CAROLINE E. KILBON, Springfield, Mass.

Third Grade.

(This lesson is the *third* in the course; in the second the directions were given as follows: — Place points on both sides at every inch. On the farther or upper side, make a point ¼ inch from the *left* end of the board and ¼ inch at the *right* of each of the inch points. Turn the board half way around, and place a point ¼ inch from the *right* end, and also points ¼ inch at the *left* of each of the inch points. Join these points together."

The writer of these articles has gathered about her a Saturday morning class of little children from the public schools to test the suitability of this work for small children before putting them in print. This practical preparation of the writer by actual teaching of the lessons beforehand, guarantees their adaptation to the capacities of little children, and gives them their freshness and realism. In a private letter, she says of her class, "How I wish I could give you a pen picture of this class of mine! Or, better yet, how I do wish you could see them at work from 9 to 10, on Saturday. There is no doubt of their interest. They criticise their own work and appeal to me so often for approval or suggestion. If only their brightness and interest could be woven into these articles to keep them fresh and interesting!"

Specimen work by the children will be given later.—ED.)

What a cold morning this is! Let us come to the fire and get our fingers warm so they can hold the knife easily; then for work.

Place your board on the table in a horizontal position. Lay the rule along near the farther, or upper edge. What is an edge, Harry? Yes, "the longer side." Place points at every half inch; small points. May, make them as near the edge as you can — in fact exactly on it. (Fig. 1.) Also

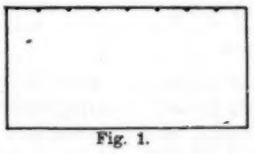


Fig. 1.

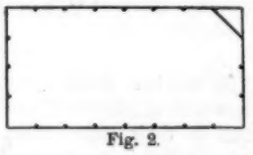


Fig. 2.

place points at every half inch on the other edge and on both ends. Don't forget, Harry, about making them on the edge. Wait, Carl, do not join the points until you know what I want. Listen carefully now to learn where the lines are to be drawn. Let the board lie horizontal. Join the two points nearest the upper right hand corner. (Fig. 2.)

That is right. Join the next two points and so on until all the points are joined. (Fig. 3.)

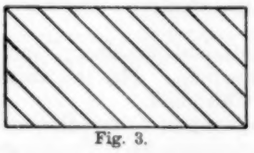


Fig. 3.

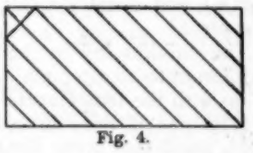


Fig. 4.

No, Alice, we are not ready to cut yet. Join the two points nearest the upper left hand corner. (Fig. 4.) Join the next two, and so on until all the points are joined. (Fig. 5.)

Bertha says she has some little squares all over the middle of the board with little triangles along the edges. Carl thinks those on the edges are not triangles. How many think they are? Yes. You have squares in the middle and triangles on the edges.

Now we are ready to carve. But what must we remember, children? Yes, keep the two smaller fingers on the table or board and cut deep. That is right, take hold of the knife near its point and tip the top of it to the right. What is it, Carl? To be sure you don't want to cut yourself, but you know I said you could'nt unless you were very careless.

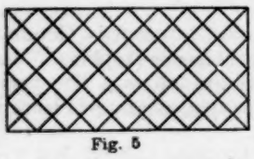


Fig. 5

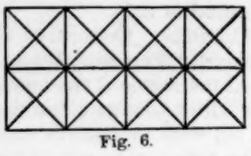


Fig. 6.

But there are two things more. Alice, you may tell us. Good! "Keep near the line and always on the right of it." See how nicely you can all remember these things as you carve. Not too far from the line, Arthur. Carl's fingers are cramped; try to keep them straight. Alice tips her knife too far to the right. That last line was *well* done, Harry. Lulu, you do not tip your knife enough to the right. Willie, do you see that you made the points away from the edge, and so the lines are not even? We will be more careful next time.

Let us lay down the knives and shake the tired from our fingers. Shake them well. Then shut your hand tight as you can, now open it as wide as you can. Stretch the fingers out and rub the fore-finger and thumb of the right hand with the left hand. Now I think the tired is gone, and we can carve again. The tired will come back again very quickly if you cramp your fingers so, Carl. Not so fast, Harry. If your hand is not strong enough to cut the wood out the first time you try, cut two or three times; first on one side of the line and then on the other. Never pick out the wood with your fingers or knife. Yes, that is well done, James. You must try next time to make all the lines the same width and depth. As soon as you finish you may draw on another board the design which I have put on the blackboard and carve it. (Fig. 6.)

Whenever you finish a board always write your name, age, and grade on the back. Some of you will not be able to finish your second board, but slow and sure is a good motto for jack-knife carving.

What Is Wrong?

By E. D. K.

The teacher shrinks from the children's voices as she enters the school-yard, and finds herself dreading the first sound of their approaching footsteps, as they come into her room. What is the matter?

A dozen children ask to "leave the room" or "get a drink" or permission "to speak" during a half day session, when refused, they show signs of displeasure and a book or slate "bangs" in consequence. What does this indicate?

Not a child stands erect in the middle of the aisle, during a recitation; is this the fault of the children or of the teacher?

The teacher gets behind in the day's programme, feels hurried, and doesn't "catch up" all day. Where was the first error?

The children loll in their seats and act sleepy, and are indifferent to all attempts to rouse them. Has this anything to do with the temperature of the room?

Slate pencils drop in every direction. Everyone sounds like a pistol shot to the tired, nervous teacher. Do absorbed, interested pupils drop many pencils?

A teacher from the next room drops in for a little chat during school hours; what does this do to the pupils? Shall they be corrected for getting into mischief with idle hands?

The blackboard is full of signs of the work of preceding days, and the scrappy work of the children out of school-hours. The teacher is not disturbed by this, indeed, hasn't noticed it. Does this indicate any lack in the teacher?

Primary Writing.*

II.

By Anna E. Hill, Supervisor Penmanship, Springfield, Mass.

(IS it possible to get perfect penholding in the first year in school? No, not under present conditions. If they had no writing to do and could spend the time now given to it on the practice of easy movement exercises they might be able to get much better control of the hand than they do now.

Does it pay then, when it is so difficult to acquire, to give much time to pen or pencil holding in the first year?

Indeed it does. It is not the easiest thing in the world to teach children to handle their knives and forks properly at the table, still we should hardly consider it the right thing to allow them to use them as they pleased for a year or two and then try to correct the bad habits they had formed.

Common-sense mixes in wonderfully well in teaching penmanship as in teaching other things. You may not be able to see the good results so much in your own room, still they will write better for having this drill, and you have given them a start in the right direction. You have helped the child to help himself and you have helped every teacher from your own to the highest grade. One of the best places in the world to make use of the *Golden Rule*.

It does seem almost like throwing time away to try to teach children to hold slate pencils correctly, because the conditions are constantly changing. Start them with new pencils Monday morning and before night many of them are broken, the points so blunt it is just impossible to write with them. Out of a dozen picked up in a room yesterday no two were of the same length, and the points, or what were once points, varied all the way from one-eighth of an inch to the whole width of the pencil.

This wasn't any one's fault in particular. There are plenty of pencils furnished, and teachers cannot spend an hour a day sharpening pencils. Slate pencils will break and will grow blunt and unfit for use in the best of schools. It is not reasonable to look for good work when the poorest kind of tools are used. We don't expect it from grown people and why should we from the little folks. It would seem as if every father and mother in the land would say, "The best is none too good for our children," and insist upon having it.)

A Lesson in Movement.

Now, children, I am going to tell you something about moving your hands and arms when you write. First, I want to see how tall you can sit, and how many are going to have nice straight backs. I'm going to see which row will have the straightest backs.

We don't want any of these children to have crooked backs when they grow up, and you won't if you all sit up erect right in front of your desks, resting both arms very lightly on the desks. If you sit with the right arm on the desk and the left arm hanging by your side, one shoulder is higher than the other, and I am very much afraid you'll grow up to be little crooked men and women.

Now I will sit down here at the table where all can see me, and I want you all to watch closely and see just how I make my arm move across the paper.

Johnny, does my arm touch the table? "Yes, it does."

Well, where does it touch? "Just in front of your elbow."

Does it touch anywhere else, Mabel? "Yes, your finger-nails touch."

Which finger-nails, Paul? "Your little finger and the one next to it."

Now watch and see what I do. I move my arm across the paper in this way four times, then I keep moving it and just let the pencil touch the paper lightly when I say five, six, seven, eightt nine, ten. There is a little machine in my arm that makes it go.

Did any of you children ever see a typewriter? "My papa's got one up to my house."

Well, typewriters cost a good deal of money, but we have a little machine in our arms that is better for us than any typewriter could be, right in our arms near our elbows.

*Copyrighted 1893, by Anna E. Hill.

Charlie, could your papa make the typewriter work the first time he tried it? "No, he said he had a good mind to throw it away, but now he's learned to use it."

Now, children, we must do just what Charlie's papa did; learn to use this little machine in our arms, to write with, and in order to do this we must use it every day. Most machines wear out by using them—bicycles, steam-engines, electric-cars—but this little machine in our arms grows better and stronger every time we use it. Just remember that the more you use the stronger and better it grows. Don't be afraid of wearing it out.

Now, again, I move my arm four times across the paper, when I say five, I let the pencil touch the paper. I move my arm and hold the pencil; the line makes itself. You may try them with me this time. Ready one, two, three, four, five, six, seven, eight, nine, ten.

Some little boy or girl over there in the corner made lines all the time, I think. Was it you, Robert? When were you to begin to make the lines? When you said five. We will try it once again, and see if we can't do it better.

We will try it another way. You may call the left side of your paper Springfield, and the right side Boston, counting

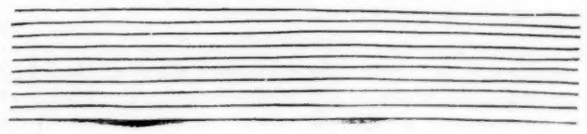


Fig. 1.

the same as before. Now we will go from Springfield to Boston, as many times as we like. (Fig. 1.)

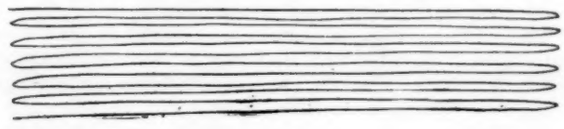


Fig. 2.

We will go to Boston and back. (Fig. 2.) When we have learned to make our arms work easily, we can make a stop at Worcester (half across the paper.) Perhaps you can't all see well, so I'll show you on the board. I'll swing my arm and you may swing yours in the air as I count. Marion, when shall I let the crayon touch the board? "When you say five." You may rest the arms again lightly on the desk, and we will make lines as before on the paper.

One thing we must be careful about, and that is to make fine lines. Any boy or girl can make black lines; that isn't any trick at all. You don't need a writing teacher for that.

It is a good plan to give two or three weeks practice on this kind of work, varying it as much as possible each day. After that, from ten to fifteen minutes a day should be devoted to it. These exercises may also be practiced to music, singing some little song in "four time," as "Yankee Doodle," "Hurrah for the Sleigh Bells," —familiar airs to both pupils and teacher.

It is a good plan for teachers to walk around the room to see that the children are following directions. Under no consideration whatever, allow the children to draw out these lines,— slowly. Make exercise (Fig. 1,) at the rate of one hundred a minute. I give you this rate of speed because in giving a lesson the other day, this was what the children did. The exercise (Fig. 2.) one hundred and fifty a minute. (Fig. 3.) This exercise may be practiced by pushing the arm up and down on the muscle making the right curve when the arm goes up and the straight line when it comes down.

I was surprised but gratified to find children in this same room making this exercise (Fig. 4), and many of them were

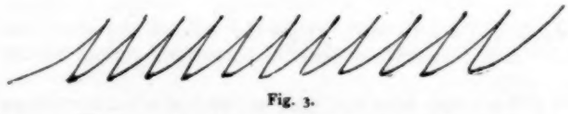


Fig. 3.

rolling their arms on the muscle of the forearm.

It is unusual to see this in a first grade, but any drill you can give, that will help strengthen the muscles of the hand and arm, will help them just so much to hold the hand in position when they are writing.

Fig. 4.

It is of very little advantage to hold the pen correctly, (except to form the habit in small children), unless you get control of the muscle of the forearm. We say no part of the hand or wrist should touch the desk (except the nails of third and fourth fingers), because you *shut off* this power in the arm you are trying to make use of.

(Spaced paper should be ruled one-eighth of an inch apart. Owing to some mistake last month, it was given one half inch.)

Teaching Little Children to Read.

Combination Method.

(A visit to the room of Miss M. Mitchell, Howard Ave. School, Roxbury, Mass. Reported by E. D. K.)

An attractive schoolroom, an earnest, sympathetic teacher and forty or fifty bright little boys and girls who had entered school in September, welcomed the visitor one January morning.

"Can you give me a little time this morning, Miss Mitchell, and tell me how you get your wonderful results in teaching little children to read?"

"Certainly, where shall I begin? At the beginning?"

Upon being assured that that was just what was desired, the teacher gave an hour outlining her method, answering questions and illustrating each point on the blackboard, calling on the children to do the work as she explained it.

"I divide my school into groups, from six to ten as the case may be, after I become sufficiently acquainted with them to form an idea where they belong.

The Object.

"I first give each child at the board an object, and when I get the sentence "I have a top" or "a dog," I print it on the board, until each child has a "story." Then I let the children take a pointer and find their own stories. Next I introduce the idioms "I see" "I have" etc., teaching additional phrases. I use the first simple words often enough for them to become familiar with them.

"Why do you print these words instead of writing them?"

"Because I am getting ready for books and books are not in script. I want the children to learn the form they are going to use in books through life."

"Do the children reproduce this print on their slates?"

"Never; they write on their slates but do not write these lessons. Their writing is quite another matter."

"Do you think the children know the different words that make up these first sentences?"

"As individual words at first? No; but very soon, yes. I care most that they should know the object words. I

Use the Sentence Method

at first, because of the interest it creates and the fluency they acquire by it. Besides I want these words in the sentence to use again as key words. I teach in this way such words as I can use to develop the

Twenty-four Simple Sounds.

While the groups are learning these words I have little class talks with the children. I tell them I shall say some words slowly and they must tell me what I say. I do this to educate their ear to know that a succesion of sounds make a word. I hear teachers say that children can give all the separate sounds of a word and yet cannot pronounce the word at the close. This I think is because children do not hear a succession of sounds often enough. I give my little talks to

Train the Ear

to know words when pronounced slowly."

Miss Mitchell then stepped before her class and told the following little story and the children recognized instantly the analyzed words:—

I am going to tell you about a little **g ir l.** Her name is **N e l l i e.** One **d ay** her mother bought **h er a d o ll.** It was such a **p r e t t y** doll. It had long **h a ir,** and **b l a ck** eyes, and very pretty red **ch ee k s.** She had on a blue dress and a **v e l v e t** hat, and the boots were made of **k i d.** Her stockings were blue **j u s t** like her **d r e ss.** Nellie was so **p l e a s ed** with this doll that she jumped up and **d ow n.** When her little friends came to see her, she would get her **d o ll** the very **f ir s t** thing and show it to **th e m.** And she is **go i ng** to ask her mother to let her **t a ke** the doll to school some **F r i d ay** afternoon.

She then tested their knowledge of slowly pronounced words by the following dictation, which the children obeyed instantly. "Touch your **ea r, ch ee k,** t ee th, ch i n, n e ck, w a i st, l i p s. Point u p, d o w n, to the d e s k, f l oo r." She also directed an action, as follows, which was carefully performed by children.

Go to the b o x and g e t s e v e n **b ea n s** and put f i v e on my d e s k and the r e s t on the pl a t f **or** m."

"I then make use of this ear-training by learning words, through the sounds of which they are composed. Starting with the word *cat,* I get from the class the first sound, and turning to the board I say, 'I will show you how it looks,' and so on with each sound of that word, and of my eleven key words. They must return to the sounds of these key words for any help they need in learning new words. I teach new sounds by getting it first from some familiar word. If I wanted to teach the sound **ow,** I would first take **c ow** which I use for

A New Key Word,

(Letters indicated by different type would be "tied" on the board.)

telling them the word at first if necessary, and asking them to think out loud as I put on the board the words, **n ow, t ow n, br ow n, gr ow l,** etc."

"Do you give these words their diacritical marking?"

"No, because books are not marked. I speak of these sounds as representing some pretty thing they know, as *t,* the ticking sound; *s* buzzes and hisses; **sh,** husking sound; **ch,** steamboat sound; *h,* the tired sound and so on."

"What rule do you observe in selecting words to be analyzed by sound?"

"I would never teach a key word by sound till it had first become familiar by the object or in a sentence, and I am careful in teaching words similar to the key word, never to take a word that the children were not familiar with in talking."

"Do you never cross out any silent letter?" Yes, I

Cross Exceptions,

(Letters in italics would be crossed on the board.)

but do not otherwise mention silent letters, I mark such words as y*o*ung, gr*ea*t and br*ea*d."

"How do they know these exceptions?"

"I tell them what these words are."

"Word method?" suggested the visitor. "Yes I use all methods." Let me show you how I fix my *y's.*"

The teacher then stepped to the board and wrote the word *my.* "What does *y* say at the end of a short word?" (Ch. gave long *i* at once). She next wrote *yes.* "What does *y* say at the beginning of a word?" (Ch. gave short *e.*) The next blackboard work was *funny.* "What does *y* say at the end of a long word?" (Ch. gave short *i.*) The *y* problem was solved.

"How do you teach the long sounds of the vowels?"

"If I were to teach the word *child* I should draw a line over the *i* and say that letter tells its name; in ōld, ō tells its name, and they soon learn the *ild ind old* without any marking. If I were teaching sno*w* I should cross the *w* and say the *o* tells its name."

"Why do not the children pronounce the *o* as a short sound in snow?"

"Because they know the word snow, and would not see any meaning in the word, if it were pronounced with a short *o.*" (Miss Mitchell then turned to the board and wrote "a live cat" without any marking. The children read it at sight correctly.) "They would not think of calling that live (with i short) because they never heard it pronounced in that way, in such a place as this." "I think we do not give children enough

Credit for their Intelligence

said the teacher.

This is a sufficient illustration for the methods employed by Miss Mitchell in teaching little children to read. She has combined them all; sentence method, word method and phonics; without any special knowledge of the so-called "synthetic" method she seems to have instinctively caught the best there was in it leaving out the mass of detail that obstructs thought. Her methods, as a combination of different systems, is her own, and the evolution of long, earnest study and trial of the different means by which the desired end could be reached with the least resistance and outlay of time and effort. She has used a

Vigorous Common Sense

in choosing her steps of progress and has based every calculation on the assumption of the child's intelligence and power to grasp. *She has given them the means and the power to help themselves in finding out new words,* the greatest benefit any teacher can give little children in teaching them to read.

The Result.

Books are not given these children till after they have acquired a vocabulary of 300 words—usually after Christmas. On the morning of the visit they were given Cyr's "Children's Primer" and asked to look a moment at a lesson they had not seen.

"This is *sight reading,* with no previous preparation" (said the teacher,) "only so far as they may have had these words on the board, for I usually look ahead and plan my work to cover such words as they will meet in the book."

The children took the books as eagerly as they would enter upon a playtime and read at sight with readiness and generally good expression. If the expression was not good, a question from the teacher brought out the meaning at once. The sentences read were like these. "Papa has a big horse." One boy began in a hesitating way—"No, you do not know that, my dear," said the teacher and the boy knew at once that he had lost his chance for that sentence, and a little miss read out the sentence triumphantly. This indicated that the children *had been taught to know when they did not know* by previous experiences, and the old, dragging style of reading was at once avoided. Two or three reading pages were conquered in a few minutes and the leaf was turned, *not to be turned back again,* for a page is finished, here, when it has been read once, and the children move on to pastures new. In this way many books are read through the year.

There was no artificial excitement in teacher or children during the hour of the visit; no nervous urging of the pupils to show a breathless interest in the work. Everybody was at ease and happy in their work, and the interest of the children was the result of their previous training and did not arise from the excitement of the occasion.

A vision of the old, thumbed-to-death "First Reader" of other days that was forever in the hand, rose up in contrast before the visitor as she went away and on these pages she saw:

I go up.	Do I go up?
See me go up.	Up, up I go.

Richly-dressed little girl, "Here, poor little girl is a flower for you."

Ragged free kindergarten child, "Oh, thank you, but I cannot take it; it's not related to the color of me gown."

—*Lothrop's Annual.*

Little girl was to read, "I set the box on the steps," and said "step" instead. Teacher corrected, giving "steps" for "step."

"I don't see how you can set *one* box on *two* steps." said the little miss.

Progressive American Gymnastics.

By Hope W. Narey, Durant Gymnasium, Boston.

II.

IT will be remembered that the feature of these exercises was to be *progression*. And by that we mean that each "set" shall be a little more difficult or at least shall demand a little more physical expenditure, than the one preceding. This progression is arranged according to *laws of stability, gravitation, anatomy of muscle-arrangement, and co-ordination*. A constant comparison of set with set is necessary if the teacher wishes to know for herself the *why*. As far as possible, we will direct the comparison from time to time.

If, since the first set of these exercises was published in Primary Education, the pupils have faithfully practised daily, it is probable that they are ready to take up a second, more advanced series, or as we call it,

A Second Day's Order

Attentive Exercise.

To secure the attention of the pupil and prepare the body for the exercises that follow:

Sitting. Hands on hips, 1. (Fig. 1.) Head backward, 2. Head erect, 3. Head backward, bend, 4. Head erect, 5. Fold arms across back, 6. Turn body (right or left,) 7. (Fig. 2.) Stand in aisle, heels together, 8. (Fig. 3.)

Fig. 1.

Fig. 2.

(In Fig. 2 the feet should be flat on the floor with heels together. See 1 in diagram.)

Place feet together, (Diagram B,) 1. Feet again at angle of 60°, 2. Rise on the toes, 3. Heels to floor, 4. Repeat to 8.

Diagram B.

Place R. hand at back of neck (Fig. 15) palm towards the front, fingers and thumb stretched straight and both in a line with the body, 1. R. hand on hip, 2. Both hands down at sides, 3. Both hands on hips, 4. L. hand at back of neck, 3. L. hand on hip, 6. Both hands at sides, 7. Both arms to upward bend position, 8. (Fig. 7.)

(In the above exercise, care should be taken that the chest is kept well up, with the head *erect;* not allowing the head to come forward by the pressure of the extended fingers at the back of the neck. Especial care is necessary to keep both elbows back in the same line. Breathe regularly and deeply as this will help establish the diaphragmatic breathing necessary to perfect oxygenation.)

II. Lower Chest Exercises.

(Compare these with lower chest exercises in First Day's Order. Here additional work is required from the pupil through changed position of the feet. In the First Day's Order the feet were squarely on the floor giving the body generous support. In this Second Day's Order, one foot is advanced and hence an additional muscular effort is required to hold the balance of the body *while* doing the arm movement.)

Place the R. foot straight forward, 1. Bend head backward, 2. Thrust R. arm at side, shoulder high, with palm down, 3. (Fig. 16.) Raise head, and bring R. arm to upward bend, 4. Bend head backward, 5. Thrust L. arm at side, 6. Raise head and bring L. arm to position, 7. Feet together, 8.

Place L. foot straight forward, 1. Bend head backward, 2. Thrust L. arm at side, shoulder high, 3. Raise head and bring L. arm to position, 4. Bend head backward, 5. Thrust R. arm at side, shoulder high, 6. Raise hand and bring L. arm to upward position, 7. Heels together and hands on hips, 8. (Fig. 12.)

Fig. 15.

Fig. 16.

(In this movement, have the extended leg perfectly straight, with foot stretched and only the tip touching the floor. When the head is raised, begin the movement by *drawing the chin toward the neck firmly*, then raise the head to erect position. *Avoid tenseness.* As the backward bending of the body presses the substance between the vertebræ posteriorly, we follow it always by a *forward bending*, that stretches those parts, so maintainiug and increasing the flexibility of the spine.)

Trunk forwad bend, 1. (Fig. 6.) Arms to upward bend position, 2. (Fig. 17.) Hands on hips, 3. (Fig. 6.) Trunk erect, 4, Repeat to 8.

III Exercises for Upper Chest.

Arms upward bend, 1. (Fig. 7.) Arms upward stretch diagonally, 2. (Fig. 18.) Clap hands over head, 3. Arms to diagonal stretch position, 4. (Fig. 18.) Clap hands over head, 5 same as above, 6 and 7. Hands on hips, 8. Repeat, 8 counts.

Fig. 17.

Fig. 18.

(The head is very apt to come forward in this exercise; the elbows are liable to be bent, the breath held. All these are serious hindrances to correct work and vital gain.) These upper chest exercises, if so taken that the best results are attained, will increase the breathing capacity and strength of lungs.

IV. Balance Movement.

(Notice the progression between Balance Movements of First Day's Order and this. In the first, the knee being bent the centre of gravity is carried only a little outside the base, therefore only a little exertion needed to retain balance. In this *second*, the leg being extended, the centre of gravity is thrown *more* outside the base and therefore *more* exertion needed to retain balance.)

Swing the right leg, forward upward, with straight knee, and toe toward floor, 1. (Fig. 19.) Heels together, 2. Swing right leg straight back. 3 (Fig. 20.) Heels together. 4. Same with left leg, to 8. Repeat.

Make this a leg movement entirely, *not allowing the body to go forward* or back with the swinging of the leg.

V. Shoulder-Blade Movement. (Part I.)

Arms upward bend, 1. (Fig. 7.) Right arm forward, left arm sideways thrust, 2. (Fig. 21.) Same as 1 and 2. 3 and 4. Arms upward bend. 5. Left arm forward, right arm sideways thrust. 6. Same as 5 and 6. 7 and 8. Repeat 8 counts.

In the above, watch that the *right angle* is preserved. Also guard against *contracting the chest.*

Fig. 19.

Fig. 20.

VI. Stationary Running.

(At first thought this may seem almost an objectionable exercise for the school-room. But the good effects in brightening up the pupils through having thoroughly shaken up and freed all sluggish internal viscera, will be noticeable for hours. Let this be done *very lightly*, mouths closed, weight on balls of feet. To prevent noise, arouse generous competition among the pupils as to which aisle shall run with least noise. *Insist on regular breathing.*)

Hands on hips, *chest and head* up, raise left foot, 1. Spring to right foot, 2. Repeat 24 counts. (Fig. 22.) End on 24 *with arms upward bend and heels together.* (No. 1 of Fig. 7.)

Fig. 21.

Fig. 22.

VII. Shoulder-Blade Movement. (Part II.)

(From the upward bend which the pupil took on 24 of the run, thrust right arm up, left, down, 1. (Fig. 23.) Right hand back of neck, left hand on hip, 2. (Fig. 15.) Right arm up, left arm down, 3. (Fig. 23.) Both arms upward bend, 4. (Fig. 7.) Left arm up, right arm at side, 5. Left hand back of neck, right hand on hip, 6. Left arm up, right arm at side, 7. Both arms upward bend, 8. Repeat this, bringing both hands to the hips on count 8, instead of the upward bend. Great care will be needed here lest the head incline forward.)

VIII. Waist Muscle Exercise.

Bend trunk to the left, 1. (Fig. 24.) Trunk erect, 2. Turn trunk to the right, 3. (Fig. 25.) Trunk to the front, 4. Continue to 8. Repeat, beginning bending to right, 1; erect, 2; twist to left, 3, etc.

Fig. 23.

Fig. 24.

(Guard against bending the head. It must be in straight line with the trunk. *Chest high.* The twisting exercise so tenses and strengthens the abdominal muscles that their weakness — the universal excuse for the necessity for corsets — is wholly lost.)

IX. Slow Leg Movement.

(The blood-currents having been so impelled towards the trunk by this previous work, we now equalize the circulation by a slow leg exercise. This *must* be a waist movement.)

Bend right knee forward upward, 1. (Fig. 11.) Stretch the right leg straight forward, 2. (Fig. 19.) Bend the right foot upward at ankle, 3. Stretch foot, 4. Bend foot upward, 5. Stretch foot, 6. Upward bend knee, 7. Heels together, 8. Repeat with left foot to 8, arms at side.

(Care again must be taken that the pupils do not attempt to keep their balance by bending the trunk forward.)

X. Jumping.

(Shake the house down? No! It may be as lightly done as the running. No exercise can be more valuable than one that teaches how to alight from a horse-car step, for example, rightly, *i. e.*, in such a way as to prevent jar to the internal organs, and shock to the brain through transmission of force along a rigid bony column of spine and leg. In this jumping, observe the *mechanical law* — that force is transmitted less strongly through oblique or arched lines. It is for this reason that heavy bridges or bridges likely to be subjected to great weight are built on arches. Knowing how to jump may save many a dislocated ankle or displaced internal organ.)

Rise on toes, 1. Bend knees (to avoid shock), 2. Straighten, 3. Heels sink to floor, 4.

Fig. 25.

Fig. 26.

Fig. 27.

Rise on toes, 1. Bend knees (to avoid shock), 2. Jump, swinging arms forward, 3. (Fig. 26.) Landing on balls of feet, knees bent, and arms downward backward, 4. (Fig. 27.) Straighten knees, 5.

(Repeat several times, changing the rhythm, from slow to fast, from fast to slow, being sure to *close* with very *slow* movements, to *quiet the circulation. Do all this by count.*)

XI. Respiratory.

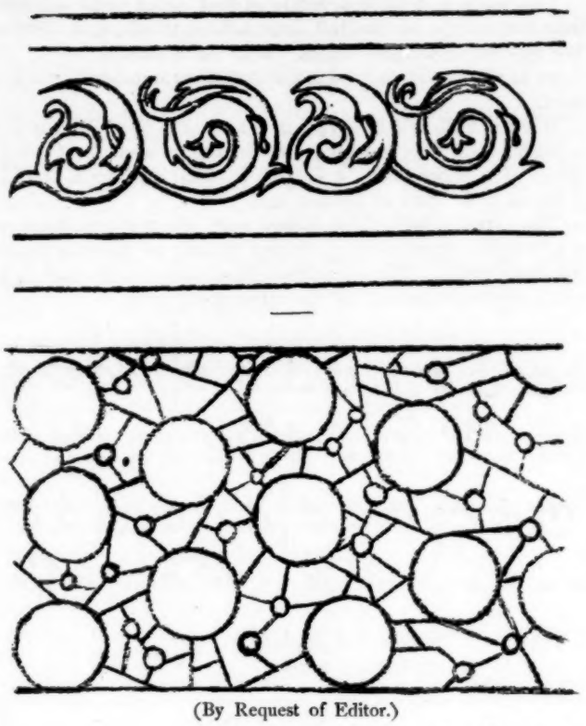
(To quiet the increased heart-beat and respiration.)

With hands on hips, thrust elbows back. (Fig. 8.) and breathe *in*, 1. Elbows at side — breathe *out*, 2. Head backward bend — *inhaling*, 3. (Fig. 5.) Upward, drawing chin in first — *exhaling*, 4. Continue to 8. *Repeat.*

(NOTE.—In Fig. 16, the advanced foot should be *flat on the floor.*)

Designs.

For Blackboard Decorations.



(By Request of Editor.)

RUTH E. LANDER, Brookline, Mass.

A Teacher's Plaint.

(Some first grade teacher must have written the following after some weary lesson in drawing. It is certain that she regretted it as soon as she saw it in print.—ED.)

Oh, for a lodge in some vast wilderness,
Some boundless contiguity of shade,
Where rumors of clay, color, form and sticks,
Of sharpened scissors, with cruel murd'rous points,
And pencils rubbed a la truncated cone,
Might never reach me more! My heart is pained,
My soul is sick with every day's attempt
To train the infant mind to draw and mold.
Is these no reason in our mighty board,
That must condemn a child of tender years,
Infants six summers old, who can receive
Instruction but for half the busy day,
To waste their precious time in useless drill
Of drawing lessons, which their teacher, worn
With all the cares and worries of her life,
Can scarcely teach or understand herself?
Every day brings forth unto the little one
Some drill in drawing which but clogs his mind,
And dulls his intellect, and stuns and thwarts
Imagination, and so saps his strength.
He has no thought for sums and other work.
He sees the blithsome cat, but cannot spell its name;
He reads not in his books of fairy tales
And little primers gay; he cannot tell
What two and two will make; he does not know
E'en how his name to write: alas, alas!
He has no time for these, defrauded child.
What is our board? Tell me, where is it at?
For what board, knowing this to be the truth
And having human feelings, does not blush
And hang its head to call itself a board?
Where will our weary teachers end their woes?
For me, I fear, my dizzy brain will reel
And in some grewsome home for bedlamites,
Where chaos reigns and pandemonium dwells,
Will part this life a Raving Maniac!

— *First Grade Teacher.*

The Child-Garden.

In the child-garden buds and blows
A blossom lovelier than the rose.

If all the flowers of all the earth
In one garden broke to birth,

Not the fairest of the fair
Could with this sweet bloom compare;

Nor would all their shining be
Peer to its lone bravery.

. . . . .

What this blossom, fragrant, tender,
That outbeams the rose's splendor,—

Purer is, more tinct with light
Than the lily's flame of white?

Of beauty hath this flower the whole—
And its name—the Human Soul!

— *R. W. G. in Century.*

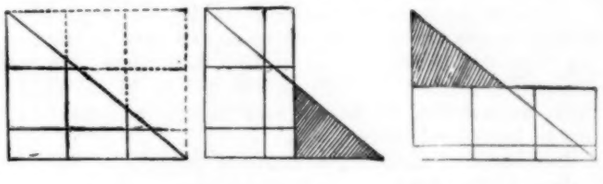
Lessons in Number.

(As taught in the schools of Springfield, Mass. By JENNIE M. SKINNER, Principal Alden Street School.)

BEFORE presenting a new number to a class, have a short drill on those already known, then when the interest is awakened, show the new number, allowing the pupils to touch the objects, as well as see them. Each child then discovers all the facts he can, before we give him the first in order. In the drill exercises, without the objects, we can readily see if there is any hesitation, and what facts the children need to have repeated.

Both teacher and pupil should give practical applications of the numbers taught. In teaching four, examples introducing 4 qts. make a gallon; 4 gills make a pint; a square has 4 sides; an oblong has 4 sides; an animal that has 4 legs; two pairs of boots; etc. In six, we find the half-dozen; the hexagon; the faces of the cube; days in the working week; etc. Whenever form can be combined with "number," we lead the children to see it, and make applications.

In teaching pupils to find the area of surfaces, we begin with the square and the rectangle (as faces of the cube and square prism); then we lead them to calculate the area of other surfaces by first reducing them to squares or rectangles; we try to have them conceive all other surfaces in terms of the square and the rectangle. We let them discover all rules for themselves,—no rules are given to them. For instance: The pupils find that the area of a right-angled triangle is $\frac{1}{2}$ of a square or oblong, divided by its diagonal; also that it is equal to the altitude multiplied by half the base; and lastly they discover a third way of performing the same example, namely:—the area of a right-angled triangle is equal to the base multiplied by half the altitude. All the work is done by drawing and paper cutting.



The above illustration is second grade work in mensuration. Before beginning it, we give a brief review of the work of the preceding grade; thorough drill in finding the area of square and oblong, by dividing them into square inches. Rapid oral drill. Square yard. Diagonal of square and oblong, by folding paper and by drawing. Perimeter of square and oblong. Contrast perimeter and area. Make applied problems for each step.

Next comes the circle, by means of which is taught diameter and circumference. We lead the pupils to ascertain by measurement that the circumference is *about* equal to three times the diameter.

Problems like the following may be given:—

A wheel measures two feet in diameter. How many feet of ground will it go over in turning round three times?

2 feet = the diameter of the wheel; 3 × 2 feet = 6 feet; the circumference of the wheel. 3 × 6 feet = 18 feet; the number of feet of ground it will go over, in turning round 3 times.

Ned had a hoop which went over 12 feet of ground in turning round twice. What was the diameter of his hoop?

12 = the number of feet of ground it went over in turning round twice; $\frac{1}{2}$ of 12 = 6 feet the circumference of this hoop. $\frac{1}{3}$ of 6 ft. = 2 ft.; the diameter of this hoop.

In the cube and square prism, they observe the number of faces; number and direction of the edges; area of surface; cubic contents, and length of edges.

In finding the area of the square and oblong, the pupils observe *the number of square units in a row*, and *the number of rows;* in finding the cubic contents of the cube and square prism, they observe the number of cubic units in a row, the number of rows in a layer, and the number of layers.

In the second grade we also teach the numbers from 10 to 20; the notation to 20; the fractions (objectively), $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{3}$, (reviewed), also $\frac{1}{8}$, $\frac{1}{6}$, $\frac{1}{9}$, $\frac{1}{5}$, $\frac{1}{10}$ and $\frac{1}{7}$.

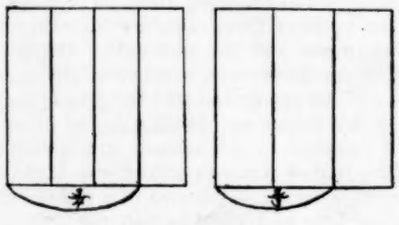
In compound numbers, we teach inches in linear foot; square foot (as a whole,) square yard; dozen; ounce, pound; day (as a whole), days in the week.

For mechanical work, we give thorough drill in rapid figure work (especially in addition) involving the combinations in the numbers from 1 to 10. The inches in a foot; things in a dozen; and months in the year, can be taught with the number 12; ounces in a pound, with 16; score, and golden eagle with 20.

Problems in which the compound numbers occur, are encouraged by us, so that the children soon learn to apply each number as soon as presented. We always teach the spelling of new words as they occur in the number work.

In grade three, we teach the numbers from 20 to 60. Develop the notation to 60, teaching addition, subtraction, multiplication, and division, with figures. In fractions, we continue the work of the preceding grade, and teach also $\frac{1}{12}$ and $\frac{1}{20}$; reduction of mixed numbers, and of improper fractions; division of fractions involving a remainder (avoiding special difficulties).

$1 \div \frac{3}{4} = 1\frac{1}{3}$. $\frac{3}{3} \div \frac{2}{3} = 1\frac{1}{2}$.



Division of Fractions.

If a child thinks of the answer as $1\frac{1}{3}$, instead of $1\frac{1}{2}$, (two-thirds) he can readily be made to see his mistake, by having him fold a paper into thirds, then show you *one* two-thirds. When he folds the remainder of his square back, he sees that he has *one-half* two-thirds, besides the one he had already found.

In compound numbers, we continue the work of the preceding grade, besides teaching seconds, minutes, hour, hours in a day, and months in a year.

In this grade we begin the study of decimals; teaching

Beginning of Decimals.

addition, subtraction, multiplication, and division of tenths. This subject is introduced by drawing an oblong, and dividing it into ten equal parts, marking .1 in each division. The children connect the new language directly with the diagram, and not with the fractional parts.

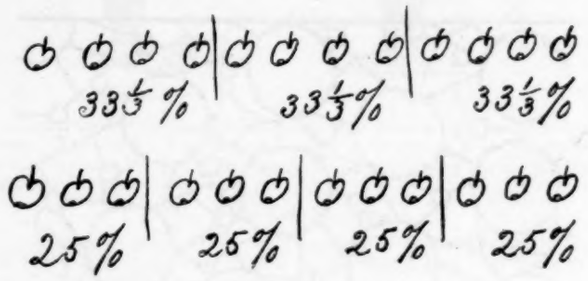
Percentage is also begun in the third grade. We teach the rates in this order: 50%, 25%, 75%, $33\frac{1}{3}$%, and 100%, giving problems to illustrate each rate.

This work is done concretely at first, using small numbers that can readily be divided into halves, thirds, and fourths. We go over the three "cases" with each rate as: —

25 is what % of 50? 6 is 50% of what number? 50% of 60 = ?

What is 25% of 8? $33\frac{1}{3}$% of 12? 50% of 24? 100% of a bushel? 50% of a peck? 12 inches = what % of a yd.? 100% of a score = ? 5 is 50% of what number? 50% of 3 dozen = ? 50% of $1\frac{1}{2}$ doz. = ?

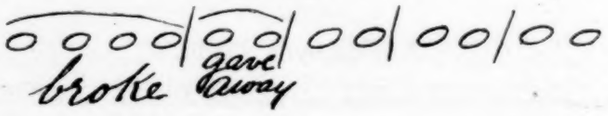
The same kind of problems and illustrations used in teaching the fractions $\frac{1}{2}$, $\frac{1}{4}$, $\frac{3}{4}$, and $\frac{1}{3}$, may be used in teaching these rates. For instance: How many more are $33\frac{1}{3}$% of 12 apples, than 25% of the same number?



$33\frac{1}{3}$% of 12 apples = 4 apples.
25% of 12 apples = 3 apples.

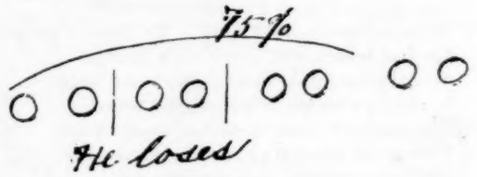
1 apple more.

A man bought a dozen eggs, broke $33\frac{1}{3}$% of them, and gave away 25% of the remainder; what % had he left?



He had 50% of them left.

A boy loses 6 marbles, which are 75% of all the marbles he had; how many had he at first?



He had 8 marbles at first.

Primary Subtraction.

In early subtraction work, always say "take one *of*" rather than "take *from*." In

96
12
—
84

the children do not see that you have taken anything from 96 — the 96 looks intact, or just as it was before. Tell them you took 12 "out of" 96. Illustrate it by taking a bite out of an apple. Now if I put the piece back, see, my apple is whole again. So if I put back the 12 that I "bit out" of 96, my number is whole again. — *So. Dakota Educator.*

Child hesitating at the word "medicine" in reading, was asked by teacher, "What do doctors give?"

"Advice," answered the child.

Helps in Problem Making.

First Grade.

Willie's grandma gave him a nickel and a two cent piece. How much money had he?

Mamma told him that she would give him three pieces of money for his nickel. What three pieces of money would make 5 cents?

How many mittens do four little boys and one little girl need?

Ten little sparrows on a telegraph line. A naughty boy threw a stone and frightened away all but two. How many flew away?

How many feet have a fly and a duck?

How many angles in two triangles and a square?

Papa said, "I have three cents in my pocket, and twice as much in my left hand. The one who can tell me how much I have in all may have it." Which of you will get it?

It is just six inches round baby's cup. If a fly walks round it twice how far did he walk? What else can we call that twelve inches?

Lulu has a foot of ribbon to make tiny bows. If it takes three inches for each bow, how many can she make?

Which would you rather have, two nickels or a dime?

Edgar had a train of cars two yards long. How many feet of rail must he have to rest it on?

Eva had three yards of rope to hang dolly's clothes on. How many feet long was her clothes line?

Ned's tin cup holds a half pint. He fills it four times for the kitties each morning. How many pints of milk do the kitties drink? How many quarts?

Old Brindle gave five quarts of rich milk. How many pint cans would that fill?

Mamma's cream jug holds just 8 pints. Old Bose drank one quart; how many quarts were left?

Baby Bell had a candy cane just a foot long. She broke off three inches for papa. How many inches left?

With a half a dozen lacings how many pairs of shoes can Fred lace?

Tell me three pieces of money, no pieces the same, that will make six cents. Name three pieces alike, that make six cents. Tell me two pieces alike to make 6 cents.

How many legs have a man, a dog, and a wheelbarrow?

If each person, at the table, puts two lumps of sugar in his coffee, how many people will use half a dozen?

How many mittens must I knit for three boys?

Mrs. Johnson has written three letters, what must she pay to send them to New York?

There are eight little bare feet in my school, how many pairs of shoes and stockings must I buy to cover them?

My lamp burns a pint of oil each night, how many quarts must I buy a week?

Marbles are six cents a dozen, what must I pay for six?

Mary's cousin has three boys, each has a drum, how many sticks must she buy for their drums?

There are three doors in Willie's schoolroom, how many knobs to the doors?

Mamie's papa bought shoes for Mamie and the horse. How many more shoes did he buy for the horse than for Mamie?

Eight small boys were on James's double runner. Half fell off. How many had the full ride?

There were nine baby rabbits. One third were pure white, the rest were spotted. How many were spotted?

How many ends on two new pencils?

If I put five apples in two pies, how many must I use for one pie?

Name two pieces of money in five cents.

How many more fingers than thumbs have you on your right hand? On your left? On both?

My kitty drinks a pint of milk a day, how many quarts will she drink in a week?

How many hands have Alice, Edith, Roy and the clock?

If Florence uses one pint of molasses each time she makes candy, how many times can she make candy from two quarts?

My rose bush has three roses on it, how many more roses must I get to make half a dozen roses?

On Frank, Grace, Nellie, and two tops, how many heads?

Edith wants two new sashes, how many yards of sash ribbon must she buy, if she uses three feet of ribbon for one sash? For 3 sashes?

How many flat surfaces have two cylinders, a cone, and a hemisphere?

If I cut two apples into halves, how many equal pieces shall I have?

How many more toes has kitty on her front paws than on her hind ones?

Think of all the words you can that have five letters in them?

Nine little girls were jumping rope. It began to rain. One third ran home. One third went into a store. The rest stayed out. How many stayed out?

How many ends has my thread, three books, and two of Nellie's blue sashes?

On a box, the dog's, and the cat's face, how many lids?

How many ropes does my father need to put up four swings?

In one half a gallon milk, how many quarts?

If one-third of six oranges are two oranges, what are two-thirds of six oranges?

If one-third of a half dozen apples cost two cents, what will two-thirds of a half dozen apples cost?

What will three quarts of spring water cost at eight cents a gallon?

I have ten buttons on my new coat, four on the front, two on each sleeve, and the rest on the back, how many on the back?

On two wagons how many wheels, on three sleighs how many runners?

How many faces have you, the cube, and the cylinder?

How many gallons in eight quarts of milk?

How many yards in nine feet of yellow ribbon?

How many cents in two nickels, one dime?

On my table and two yard measure, how many feet?

Coal is nine dollars a ton; Mr. Foster bought a half a ton, what did he pay for it?

On a bird house in my yard there is a window on each side, how many shutters must I have made for it?

How many sides has Alice and her double slate?

My yard is square, if there are two trees in each corner, how many trees in my yard?

How many letters can I send to Boston with a nickel and three-cent piece?

How many sides have Summer, Winter, Maple and Oakley streets?

My pitch pipe will give two sounds, how many sounds will I get from five pitch pipes?

I have a nickel and two two-cent pieces. I spent one-third of it to mail a paper, what did it cost me to send it?

How many backs have you, your gloves, and your book?

How many pies will nine apples make, if three apples are put in each pie?

If Mrs. Sweet uses a gallon of molasses a month, how much does she use a week?

In two candles and two lamps there are six wicks, how many wicks has each lamp?

How many eyes have you, Nellie, the dog, and a needle?

There are four buttons off each of my shoes, I could only find one half of them, how many did I lose?

In my pocket is a nickel; I found a three cent piece going to school; how much money have I?

I paid my board with two two-dollar bills and one one-dollar bill, what was my board a week?

Half of the strings of three hoods, and two balloons come off, how many strings were off?

If I buy a half a gallon and two quarts of oil how many quarts do I buy?

My grandmother is knitting five pairs of mittens, how many thumbs must she knit?

(Second and third grade questions given next month.)

Primary School Sewing.*

By Caroline F. Cutler, "Author of Primary Manual Training."

In the January number of Primary Education was given a description of card-sewing to be used during the *first* school year. There were also several illustrations of designs for sewing on canvas and soft cloth in the second and third years.

Work upon Canvas. Second Year.

The teacher should draw upon the black-board a diagram, representing the squares formed by the threads of the canvas. Then with colored chalk show how a stitch may be extended from one little square to the next, without allowing the needle to slip between the other threads of the canvas.

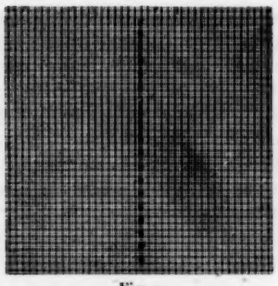


Fig. 1.

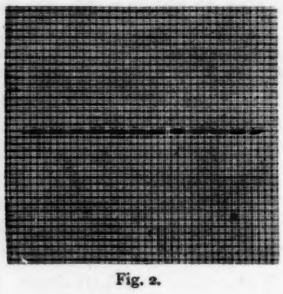


Fig. 2.

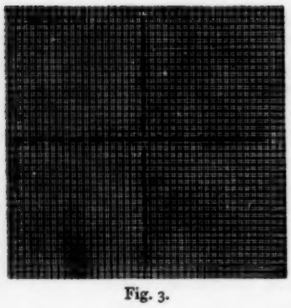


Fig. 3.

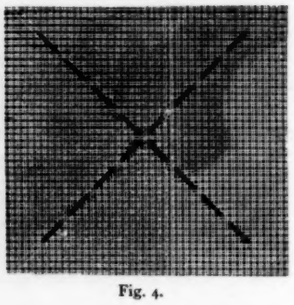


Fig. 4.

Now the needles (blunt-pointed No. 19 worsted needles,) and short lengths of bright colored worsteds should be distributed, and the manner of threading the needle explained. Then distribute pieces of canvas which have been cut into four inch squares. Tell the children to find the centre of the upper edge of the square. Count down four holes and bring the needle up through this fourth hole, leaving the knot on the under side. (The teacher meanwhile illustrating the lesson with the diagram on the black-board.)

In the first lesson, allow the children to put the needle down and up through the canvas as was done in card-sewing. (See Jan. number) and thus enable them so to hold the canvas, that the line of stitches shall assume a vertical position; but in succeeding lessons the needle should be passed over and under the threads.

Explain to the children that the stitches must be taken in a straight line and of even length, up one hole and down the next, until within four holes of the lower edge. Stop there, for it is advisable to leave a margin. At the end of the first lesson it would be well to collect the work before the thread is cut, unless the teacher is sure no changes are necessary, for it is more convenient to use the same thread if corrections are required. Afterward the children should be taught to secure the last stitch by sewing through the under side of the worsted before the thread is cut. Each child should be required to finish his work neatly.

That the work of each child may be readily distinguished, let the children write their names on small slips of paper, and pin the slips upon the canvas before the work is collected.

These sewing lessons are intended to supplement lessons upon form, based upon the type-solids. Fig, 1 (a repetition of Fig. 5 in January Primary Education), just described, illustrates a vertical line or edge. Fig. 2, a horizontal line. At this point more difficult stitches may be introduced, for example:

Beginning at the centre of the right edge of the canvas, count four holes toward the left. Pull the needle up through the fourth hole, and skipping the next hole at the left, pass the needle down under the thread of the canvas, and up through the next hole, thus making a long stitch, as in plain sewing.

Continue these stitches, being careful to skip one hole. This will teach the children to observe closely and count accurately. Continue across the canvas till near the left edge. Finish the work as before. Fig. 3 illustrates the diameters of a square. In this lesson long stitches may be made upon both upper and under sides of the canvas by skipping one hole each time the needle is passed under and over the thread.

If a longer lesson is desired than this illustration suggests a square may be outlined upon the canvas and the diameters worked within. Fig. 4 gives the diagonals of a square with a long stitch covering three holes upon the upper side and a short stitch upon the under side of the canvas. These squares may be left with a narrow fringed edge, or the edge may be worked with an overhand stitch to give a firm border. If necessary to economize material, two or three lessons may be combined upon one square of canvas, but more interest will be felt by the children if the work be done upon separate pieces, to say nothing of a possibility of obtaining neater specimens.

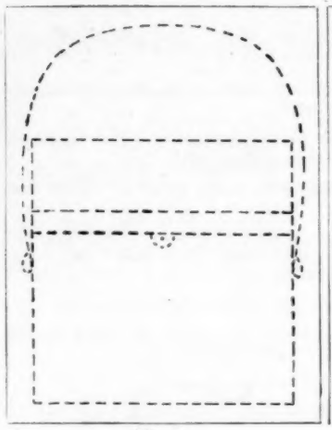


Fig. 5.

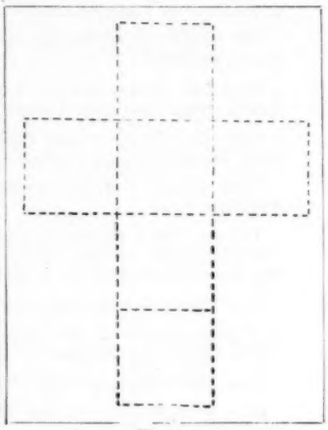


Fig. 8.

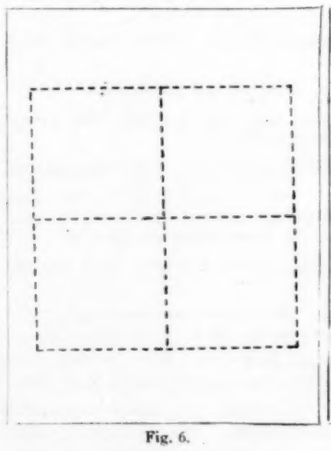


Fig. 6.

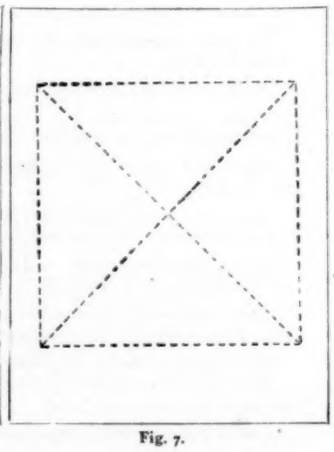


Fig. 7.

Other designs connected with "Observation Lessons," especially of plants and animals may be added to these sewing lessons. The above designs are for card-sewing for the first year of school: Figures 5, 6, 7, 8, are based upon the cube.

The March number of Primary Education will contain a description of the work for the *third* year.

* Copyrighted 1893, by Caroline F. Cutler.

Contributions to the several departments of PRIMARY EDUCATION will be welcomed, *promptly considered*, and, if accepted, *promptly paid for*.

There is no side of the great character of Phillips Brooks more touching than his relation to little children. "Suffer little children to come unto me and forbid them not," was radiated from the rare gentleness of this large-hearted man. He was always a welcome visitor to the kindergarten for the blind, connected with the Boston institution. It is said that on one occasion of an exhibition at this institution a little deaf, dumb and blind boy, Tommy Stringer, who has just come to the kindergarten and could not know one person from another, clung tightly about the big man's neck, drawn to the kind heart by the peculiar intuition of these shut in natures. The Doctor seemed not in the least disconcerted, but carried him everywhere while conversing with others, without seeming in the least hurry to dislodge him. This little kindergarten for the blind will mourn the loss of the good bishop. Helen Kellar was another of his favorites and his correspondence with her has already been given to the public. At his funeral a wreath of flowers sent by this loving child who could neither see nor hear her friend, found an honored place.

Where are those letters my dear teachers, that I asked for a month ago? There is nothing you like as much in an educational Journal as the little frank letters from teachers, concerning their work, full of individual flavor. Others would like yours just as well, if they could get them — "You cannot write anything that anybody would care to read?" Oh, yes, you can. Write the thing that interests, inspires — or even that troubles you the most. Let the March number of PRIMARY EDUCATION be a regular "sociable."

A REQUEST. We should like to see some of the primary school rooms in the country just as they look with the children at work. If you will send us such a photograph, teachers, we may print it in PRIMARY EDUCATION. We cannot promise that we will print all we get since primary school rooms are many and our pages are few, but — send us the picture and wait the result. Decorate your blackboards, make your rooms as pretty as you like, and then have you not some friend with a camera or a kodak who will be glad to immortalize you by pressing that historic "button" while *you* do the rest? The editorial rooms will give such pictures a warm welcome even if they are not *all* transferred to paper. Who will send the first? A large panel picture of a lovely little girl half buried in kittens—a perfect bit of sunshine—came all the way from Vermont hills last week. Would that the thoughtful teacher who sent it could see the Boston sun struggle to get at it in its occasional escapade from cloudland!

Chicago has undertaken to get rid of the "fads" in its public school and has, very unwisely, classed clay modelling along with the "fads." Miss Mary E. Burt, of the school board, has made a vigorous protest against the decision to remove the "mud fad" from the primary rooms of the city. She expresses her faith in the primary teachers in this way:

"I have great faith in the rank and file of teachers. The moment a teacher becomes conscious of the truth in Froebel's words — "God created man in his own image; therefore man should create like God. His spirit, the spirit of man, should hover over the shapeless, and move it that it may take shape and form, a distinct being and life of its own" — that moment the teacher will gladly, and out of her own conscience and professional pride, seek all methods of developing the creative instincts of the child. I can cite you innumerable instances in this city where the teacher on her small primary salary has gone out and bought, and paid for out of her own purse, the little contrivances which she wants in her work. She never sends in a bill to the board; no, not she. She is not the one who asks to have that money refunded. She just wants to do her work according to the best laws of her profession.

There is a teacher on the north side who gets cross-sections of all kinds of trees for little "conversation lessons" that she may get her pupils to speak gramatically and observe nature and lay up facts all in one. She saves time. Kills three birds with one stone. I have asked primary teachers, dozens of them, "Where did you get that material you are using?" and the reply is always, "I bought it." No one obliges them to do so. They do it out of love of their work.

It would be the same with the clay. There are teachers who would buy it if they could not get it without buying it. Those teachers will not be foiled who work along the lines indicated by Froebel. It is their religion to do their work right."

Arbor Day Number.

The March number of PRIMARY EDUCATION will be an Arbor day number. It will not only be full of the spirit of Arbor day from cover to cover, but will contain definite helps for the teachers in the suitable and happy observance of the day. The number will be fully and finely illustrated with an eye to such decorative work as teachers can transfer to their blackboards.

Recitations, songs, and exercises will be found in the ENTERTAINMENT pages, and the method-work in the different branches, will as far as possible, interweave with the regular lessons the natural world of forest, tree and flower, and the upspringing vegetation that will everywhere meet the eye on Arbor day.

Teachers of little children may rest content in the confidence that something for Arbor Day exercises will be brought to every primary grade in season for the necessary preparation. Any contribution to these exercises, that is particularly good and has been tried and proven will be gladly received and considered by the editor.

The portrait of Longfellow upon our outside page this month will suggest his birthday in February. Take PRIMARY EDUCATION right into the school-room that the children may *feel* that it is *their* paper, and that this beautiful portrait and quotations were placed there *for them*. This poet's love for children, with a picture of his home and his few poems adapted to the understanding of little children will form the basis of a little Longfellow exercise. A kindergarten teacher suggests that the portrait of Longfellow be hung in the school room, and *framed in the paper foldings of the little children*.

Our Large Picture.

(To cultivate observation, imagination and, incidentally language.) How could you tell what season of the year it is in these pictures if you could not see the snow or the boys at play?

Can you tell me what these trees are by their shape?

Right Hand Picture.

Is that a bough or a shrub in the right hand corner? Do you think it has a root alive under the snow, or is it broken off? If it is alive, what time would you expect to see some green shoots coming out of it?

Why would you conclude these boys had been coasting here before?

What is there in the dress to tell you whether the day is a very cold or warm winter day? (No mittens; coats open.)

How many kinds of caps in this scene and what do boys call them?

What sort of boys do you think they are and why? (Laughing, honest-looking faces.)

What kind of sleds are these? Home made or bought at a store?

Tell something about the different positions of the arms and hands of these boys who are coming down the hill. Why do you think that each of the three hold their arms in that way?

Are there any signs to show you whether the snow is soft and moist, or light and fluffy? (Tracks in the snow.)

What kind of snow makes the best coasting?

What about those two boys coming over the top of the hill? Where are their sleds? How is that first boy on the hill feeling and what do you suppose he is thinking about?

What time of day is it in this picture? Before school, at noon, or after school?

Give each of these boys a name and describe their homes and tell all sorts of interesting things about them.

Left Hand Picture.

Why are these boys sliding instead of coasting?

How can they slide on the snow?

What is in that bag thrown down on the snow? Does that bag help you to guess what time of day it is, and whether these boys have been at school?

Is there anything about the bag to show how the boy carried it or wore it? (The long strap and the buckle.)

Does the sun shine on this picture? (No shadows of trees or children)

Why do these boys take a different position in sliding? Why do three of them throw up their arms, and why does the last one look and act differently from the others? Which is the youngest boy? (Sailor collar and bow.) Which is earnest? Which is determined? Which is jolly? Which is frightened?

Tell me why the position of their feet is so different, one from the other?

Explain that group of three at the right hand. Where has that little girl been? Which one owns the dog?

What is the large boy saying to the little girl? How old is she?

Give these boys names and tell a story about the way they happened to meet together for a slide.

Washington with the Little Folks.

"WHAT *can* primary teachers do with Washington's birthday?" exclaims more than one weary teacher as the sounds of this February anniversary begin to be heard in the air.

"I am all worn out with the "hatchet story" and so are the children and what can one do with little children on such a day as that?"

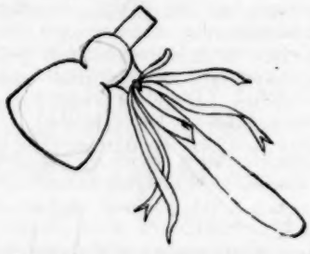
No, no, my dear teacher, it is *you* who are worn out with the "hatchet story" and *not* the children. Watch little children at their play and see if they grow tired and *stay* tired of doing the same thing.

To be sure they drop a new play after a few minutes; but as surely as the tides of ocean ebb and flow, just so certain are those children to go back and take up some dropped play with fresh zeal. It takes but a few minutes to clear away the traces of past impressions on a child's mind.

Now it is *a whole year* since last these children celebrated "the hatchet" day, and that year has been very long to them; they have lived ages since then, and are just as fresh for "that hatchet" as they will be next summer for the daisies.

Now it is quite possible for teachers to enter on the celebration of this birthday with a languid don't-care air and thus radiate an atmosphere that would *kill* anything; but if the teacher can forget herself for an hour and enter into a little patriotic occasion with the children, why, they will have "a ovely time" with a very little trouble or preparation. Again "that hatchet" has become a little classic—American classic—and we haven't many of them and they must be cherished. Don't rob the children of one opportunity to believe America had a past, and a little history, and that it is not quite the creation of a day.

It is not best to talk about any entertainment with small children for a long time beforehand or the flavor and freshness of surprise is lost. But primary teachers (with the assistance of some larger girls in the other rooms who will be delighted to help), can cut out half a hundred pasteboard hatchets, and with a small investment in a roll of the narrowest ribbon are all ready to deck every little boy and girl with the insignia of loyalty to the cause of truth, and to the memory of a great and good man.



Take a paper of pins to school and first fasten the ribbon to the little dress or jacket and then *tie in the pasteboard* hatchet as our drawing indicates. Those children will step a little more proudly the instant they glance down to the little symbolic "boutonniere." Then the "good time" begins.

It is to be hoped that you will stay a little longer after school the night before or come a little earlier next morning and will try to sketch this simple picture of the old Virginia house and grounds to greet the children. "But I can't draw!" I hear from a chorus of voices all the way from the Pacific to the Atlantic coast. Yes, I know from the direst of experiences just how you feel, but still I say *you can* sketch enough to make this picture a real delight to the children. Take the side of the crayon and give a few hasty strokes and the result will foreshadow what you *can* do. The teacher with artistic possibilities has a grand opportunity on this day to make her blackboards a thing of use and beauty—but every teacher can do something in this matter or can manage to get somebody to help her. Then bring in flags to the schoolroom,—tiny ones, big ones, all you can get; there is something about a flag that stirs everybody; be as extravagant with flags as you can get a chance to be. Hang up the picture of Washington, or use a stencil if you have one or can get one.

Now you are ready for stories, songs, etc. Teachers in ungraded schools can rely on the older children to entertain the little folks. And this plan can be very successfully carried out in graded schools by asking the other teachers to "lend a hand" by lending their star performers for the benefit of the wee ones. One class will send some singers, another will furnish a recitation, and so on to the "hearts content" of the beneficiaries, who will encore to the last.

Little George Washington.

Beside this read the story of "LITTLE GEORGE WASHINGTON" by Kate Douglas Wiggin in THE STORY HOUR, if you can get it. (Published by Houghton, Mifflin & Co.)

In the second and third grades the songs given on the next page adapted to familiar airs may be sung from the black-board at sight.

These are only a few suggestions for a pleasant occasion without a wearisome time spent in *drill* of preparation that makes both teachers and children glad when the day is over.

An Exercise for the Day.

By BERTHA B. WHITE, Mattapan, Mass.

Prepare sixteen cards, on each of which is written one letter, in large type, of George Washington's name. Distribute these before the day to sixteen children. With each card give a little paper, containing one of the following :—

1. "My letter is G. George Washington was a *Great* man."

(Each child repeats his statement as in the above illustration, using a different letter and different adjective. The formula is omitted here for economy of space.)

G reat, *e* arnest, *o* fficer, *r* espectful, *g* lorious, *e* loquent. *W* ise, *a* mbitious, *s* incere, *h* onest, *i* ndependent, *n* oble, *g* enerous, *t* ruthful, *o* rderly, *n* otable.

These the children learn and on the day set for the exercise, each child comes forward in his turn, and holding his card, gives his little part toward the complete name. When all have recited, close the exercise by repeating the name in concert. The exercise may be given by using little wands, each wand surmounted by a paper flag, containing the letter.

Flag Exercise.

(In the following selection the children may use tiny flags if they have them.)

"Up with our banner bright,
Sprinkled with starry light
Spread its fair emblems from mountain to shore;
While through the sounding sky,
Loud rings the nation's cry;
Union and Liberty! One evermore!"

—*Holmes.*

Flag Song for Washington's Birthday.

By Annie E. Chase.

Air, "Hold the Fort."

Raise the banner,[1] raise it proudly,
With its colors gay;
Raise it for the noble hero
Who was born to-day.
See![2] the glorious flag is waving[2]
Over land and sea.[2]
Waving now for him who fought[2]
To set our country free.[2]

Pretty banner in the sunlight[3]
Grandly floating there,[3]
Are you proud that truth and courage
Made his fame so fair?
Pretty banner, 'gainst the blue sky
Softly wave and slow[4]
For the fallen hero sleeping[4]
Where the daisies grow.[4]

Will you heed[2] the children's queries?
Answer to our song?
Pretty banner on the breezes
Send the words along;
If we march with heads uplifted,[5]
Faces to the foe,
Shall we all of us be heroes?—
Come, we long to know.

Motions.

1. Raise flag with the right hand.
2. Wave flag briskly.
3. Wave flag briskly above head and look up
4. Wave flag slowly, sing softly
5. March.

Nature Song for Birthday.

By A. E. C.

Air, "Lightly Row."

Snow so fair
Snow so fair,
Whirling through the wintry air,[1]
Dropping down,[2]
Dropping down,[2]
On the busy town,
Do your white-robed fairies, say,
Dance in honor of the day?
Snow so fair,
Snow so fair,
Dancing through the air.[1]

Wind so cold,
Wind so cold,
Did you know this hero bold?
Breezes strong,
Breezes strong,
Sweeping swift along,
Do your trumpets blow for him[3]
In the forests dark and dim?
Breezes strong,
Breezes strong,
Sweeping swift along.

Pretty star,[4]
Pretty star,[4]
Beaming at us from afar;[4]
Smiling down,[4]
Smiling down,[4]
On the busy town;[4]
Have you lit your lamp so bright,[4]
Just in honor of the night?[4]
Pretty star,[4]
Pretty star,[4]
Beaming from afar.[4]

Motions.

1. Twirl fingers.
2. Drop hands to desks
3. Motion as of blowing trumpet.
4. Look up

Washington.

By Lettie Sterling, Oakes, N. Y.

Air, "Red, White and Blue."

O gladly we'll join in the singing
That praises dear Washington's name
When hearts of this nation are bringing
Their tribute to add to his fame;
O many the lessons he taught us
Of truth and of courage and skill,
O many the blessings he brought us,
Then how can our voices be still?
We'll sing of our Washington brave,
We'll sing of our Washington brave,
O let every voice break the silence
To sing of our Washington brave.

The children on hill or in hollow
Who are naming o'er Washington's deeds
Will find many things they can follow,
Learn best ways of sowing good seeds.
He is called, of our country, the "Father:"
Let its sons and its daughters now stand
Against evil, and ne'er with it trifle,
Then they'll serve well their fair native land.
We'll serve well our Washington's land,
We'll serve well our Washington's land,
We'll stand, firmly stand, against evil,
Thus serve well our Washington's land.

Washington Acrostic.

By H. C. B.

(For ten little boys.)

(Each boy can wear on his coat, the initial which he represents in the place usually occupied by a "button hole bouquet.")

1. **W**e spell a name that we would have you read,
I think you'll find it very plain indeed.

2. **A** hero's name, to all his country dear;
The initial of each couplet makes it clear.

3. **S**o list to what we say, and if you can,
Find out the name ot this historic man.

4. **H**is every act was honest, brave, and kind,
A nobler man 'tis surely hard to find.

5. **I**f 'twere not for his bravery and skill
We might be colonies of England still.

6. **N**oble he was, a man who ranked with kings,
The fame of his valor through the ages rings.

7. **G**eneral he was, of soldiers poor but brave,
Who gladly gave their lives their land to save.

8. **T**ruthful, beyond all famed historic men,
And in our loving hearts he lives again.

9. **O**h, though he loved the battle-field to roam,
Yet better still he loved the peace of home.

10. **N**ow I am sure that you have guessed his name,
The "Father of his Country," known to fame.

BOOKS AND PEOPLE

(This page is arranged for teachers whose busy lives leave them little time to read. Some of the leading events in the literary world with which teachers would like to be familiar will be given here each month.) — Ed.

Boston has had four of Paderewski's high-priced recitals and Music Hall has four times overflowed with the kind of audience which an artist like Paderewski loves — serene, worshipful, rapt, not crude audiences, bursting into wild and long-continued applause at the close of every number, but a calm, sweetly reasonable company, eye-glassed, score in hand, sometimes breathless from fixed attention, sometimes aglow with deep emotion, but always reserved and self-controlled. The man himself is far from a superficial homage-seeker. He is a man with a soul—one of the world's great artists. At first while listening one may be thinking, in the lightest of moods, only of that wonderful hyacinthine hair, trimmed, they say, by none save some tonsorial Homer, and gleaned with microscopic care, that no lock of it shall fall into the hands of his maiden-worshippers. But in a dozen bars genius makes one forget everything but that pure spiritual face, brooding over the keyboard with an expression of almost ecstatic sadness; only the sobbing, soaring, singing soul of the music and its interpreter is heard, for they are one. The piano seems like a great harmonic human voice, while Paderewski is playing. He is the Tennyson of pianists, the perfect, polished lyrist.

America's one woman historian, Mrs. Margaret J. Lamb, is dead. She is best known, perhaps, by her work in connection with the *Magazine of American History*, though she collected and compiled a vast amount of historical matter besides. Mrs. Lamb was not originally productive, but it may safely be said of her that she knew more about American history than the combined wisdom of any historical society in existence.

"What is a novel?" Here is a question that might be variously answered, according to one's conception of the scope and aim of fiction. Novelists themselves would answer it very differently. Imagine, for instance, the replies of George Macdonald and "Ouida," confronting each other in the "deadly parallel." The question, however, has been answered by a novelist more competent to do so than either George Macdonald or "Ouida," because he represents no particular "school of fiction. We refer to Mr. F. Marion Crawford, who has a paper entitled, "What is a Novel?" in the January *Forum*. Mr. Crawford is a cosmopolitan novelist. He is one of those literary vagrants (and let us remember that in Bohemia the vagrant is the ideal type) who is at home anywhere under the stars, and who finds as wholesome and congenial nourishment in Italian maccaroni as in Yankee apple pie. If anyone can tell what a novel is — or should be — without prejudice and without bias, it is Mr. Crawford. His paper in the *Forum* is a thorough, earnest, dignified, and in some respects luminous treatment of the subject. No doubt, it will not satisfy all theorists — nothing and nobody can do that; but, if not final and conclusive, it is at least the best contribution of recent years to the discussion of the genesis, function and limitations of the novel.

Another woman has been made a fellow. The London Royal Geographical Society has conferred this paradoxical distinction upon Mrs. M. French-Sheldon, the well-known traveler and explorer in Africa. The only other woman whom the L. R. G. S. has honored with a fellowship is Mrs. Elizabeth B. Bishop, who has also won distinction as a traveler in the "Dark Continent."

The career of Miss Merrington, the New York teacher, who has achieved an enviable dramatic success in the two plays "Captain Letterblair" and "Good Bye" has a note of encouragement for women generally and teachers in particular; $10,000 for a play is a decided improvement on small salaries and the accompanying fame is a tempting ambition. This gifted woman's success in this line of literary work, proves that the public will listen and approve of a play that is refined, delicate and overflowing with the polite repartee of cultured society. Miss Merrington has managed her own rehearsals and made a speech before the footlights and a "Boston audience" that has absolutely made people wonder "how she did it" and if it were really and truly impromptu. A woman's public success in any line inevitably calls forth the interrogation point.

Mr. Whittier never distinguished himself as a critic, but for all that he was the best of critics — a man who gave his opinion not for the sake of effect, but for the sake of the truth and his own genuine and sincere feeling. For this reason Miss Edna Dean Proctor's recently published poem, "The Song of the Ancient People," comes before the American public with a peculiar and effective claim to be heard. Not long before he died, Mr. Whittier who had listened to the reading of this poem in manuscript with genuine delight, asked the privilege of changing the title from "The Ancient People" to "The Song of the Ancient People," "for" said he, "do we not hear their own voice and feel their own hearts beat in every line?" The "Ancient People" were the Moqui and Zuñi Indians, whose life and thought have been wonderfully reproduced in this poem of Miss Proctor's. For this reason it is helpful historically, as well as delightful for its literary quality, and should be read by all teachers who can spare the time.

That "death loves a shining mark," has been sadly proven, within the past few weeks, by his striking down in rapid succession the greatest and best-beloved American preacher, the best-known American statesman, an American ex-President, a Chief Justice of the Supreme Court, and the only surviving Major-General of the civil war — Bishop Brooks of Massachusetts, ex-Secretary of State Blaine, ex-President Hayes, Chief Justice Lamar, and Gen. and ex-Governor Benj. F. Butler of Massachusetts.

The best paper on Whittier which has appeared since the poet's death is the one by Mrs. Elizabeth Stuart Phelps Ward in the January *Century*. Mrs. Ward knew the Quaker poet well, and writes of him *con amore*.

Women know next to nothing about parliamentary law and usage! Attendance upon any gathering of the sex which attempts to sit according to Cushing, proves this. It is the fortune — or misfortune — of Mrs. Potter Palmer, as the head of the Woman's Department of the World's Fair, to preside at a great many women's meetings; and with perfect frankness she owns up to her ignorance of parliamentary law, by hiring an expert parliamentarian to sit behind her at all such meetings; and whenever she is in doubt as to the proper course, she turns to him for advice. It must be rather amusing, sometimes; but Mrs. Potter evidently believes that it is better to be amusing than to be wrong.

Will America ever produce a Shakespeare? Hitherto there has been little encouragement given in this country to dramatic talent of a high order, but now there seems to be a chance arising for the embryo Shakespeares. "The New York Theatre of Arts and Letters" is a new departure in dramatic and literary circles. Its object is to give opportunity for the experimental production of plays upon their literary and artistic merits alone, regardless of financial considerations. This it is enabled to do through the subscriptions and contributions of a large number of eminent and wealthy men and women. Five original American plays are to be produced by the New York Theatre of Arts and Letters, the present season. There have already been given, one in December, written by Mr. Frederic J. Dinsmore of Boston, and two in January, a short play by Mr. Richard Harding Davis, and a longer one by Mr. Frank R. Stockton. The remaining two will be by Mr. W. D. Howells and Mr. George W. Cable. The new Theatre of Arts and Letters is under the direction of Mr. Henry B. McDowell.

Mrs. Frances Anne Kemble, famous as a writer and reader the world over, died in London last month. Her literary friendships were most interesting. While in America she made her home at Lenox, Mass., and there she gathered about her a little *coterie* of choice spirits. Among her closest friends were Nathaniel Hawthorne, Herman Melville, Longfellow, O. W. Holmes and Charles Sumner, the latter of whom wrote glowing accounts in his letters of his acquaintance with her. She was accustomed to take an early morning horseback ride over to Hawthorne's "Little Red House," which was about two miles west of her own. He had many conversations with her when writing the "Tanglewood Tales" and "House of the Seven Gables," and whatever changes he made in the manuscripts were due mainly to her suggestions.

The sad tidings have been received of the sudden insanity of Mr. William Watson, author of the fine memorial ode upon Tennyson, "Lachrymæ Musarum," and himself one of the most talked-of successors to the laureate's office. Long-deferred praise and reward fairly bestowed, seem to have been too much for the struggling poet. Mr. Gladstone's grant of two hundred pounds from the Royal Bounty Funds, following the enthusiastic reception given "Lachrymæ Musarum," overbalanced the delicately-poised mind. Let us hope, however, that this gifted poet's insanity will not prove incurable.

TALKING TOGETHER

(In this department teachers and editor will meet together for a social talk and exchange of opinions, experiences and suggestions. All that teachers would say of their work, if they were with a congenial company of other teachers, will be in place here. Questions and letters to the editor will here receive attention and be treated in the best way to bring the greatest good to the greatest number.)

Perhaps there is no subject connected with primary schools in which the best primary teachers are more interested than the relation of the kindergarten to their work. Their whole experience has been in the traditional primary school; their knowledge of the kindergarten is exceedingly limited and their conclusions concerning its work and adaptation to primary schools are colored, almost inevitably, by a prejudice against the kindergarten.

"The Interdependence of the Kindergarten and the Common School,"

was the theme of an address by President MacAlister, of Drexel Institute, Philadelphia, before the New England Conference of Educational Workers, held at Boston, January 28.

Perhaps there is nothing I can bring to this department this month better than a running report of that meeting.

Dr. MacAlister believed that the

Primary Schools had made less Progress

than any other branch of education in the last fifty years. All through the history of modern education the deep thinkers had pleaded for little children. Comenius was the first to recognize the early education work of the mother and teacher. The trumpet-voiced Rousseau aroused women to the study of the nature of the child. Pastor Oberlin, and Pestalozzi, that apostle of child education, called aloud in that period of apathy for the importance of child education. But it was left for Froebel to organize and complete the work of his predecessors, now and for all time, and to put child education on a philosophical basis. It is

An Enormous gain to Society

to bring children under school influences at an early age considering the home environments of many of our children; and even in cultured homes a child will gain by being placed early under a good teacher.

The perfect Adaptation of the Kindergarten to the Child

is a weighty reason for early education. "The Education of Man" was urged upon teachers as a book to be read over and over again. Dr. Hailmann's translation had made it far easier to read, and as a whole it was the most profound book ever written on human education. Froebel must not be regarded as a theorist. His school in Prussia was one of the best ever known.

How may the incorporation of the kindergarten into the primary schools be effected?

At the basis of the kindergarten lies

The Principle of Unification

of man with himself, with society, with nature and with God. The philosophy of the kindergarten is development from first to last, and it all goes on through *the self-activity of the child*. The process of development is from within. No "pouring in," no dogmas in the kindergarten. Real growth can only come through self-activity.

There may be differences of opinion as to the forms used for this activity. The symbolism of the kindergarten is very charming, but too much may be made of it; there is danger of mysticism in enlarging upon it.

The first thing to be done to bring the kindergarten and the primary together is to

Arouse Public Sentiment

and communicate knowledge to school boards. The term kindergarten is perhaps unfortunate. The name is changed to "subprimary schools" in Philadelphia. The kindergartners might object to this, but the Doctor smilingly remarked, that superintendents would appreciate that it was statesmanship to concede so much to the enemy.

Next

Create a Local Society

in a town, outside of school authorities. It was a great thing to get people to think about childhood. *They don't know what a little child is.* "Heaven lies about us in our infancy." If men and women of high and low degree could be made to realize the obligations of school and society to the child!

The kindergarten should be thoroughly identified with the public school and not added to it. It has been a foster child — hence the distrust of the public of it. Unless the kindergarten shall become a real, living part of the organism, it is not worth adding at all. If this cannot be the case — wait and

Don't Starve the Child to Death.

Another great obstacle in incorporating the kindergarten with the public school is because of the unfamiliarity of the primary teachers with the system. *There should be a kindergarten in every normal school.* It needs a woman of strong culture and a great heart to imbue these normal pupils with the importance of the kindergarten.

No teacher is equipped for her work that does not know the philosophy of the kindergarten; there must be no break between the kindergarten and the primary. The first year of the primary school should be related to the kindergarten just as the first year of the grammar school is related to the primary school course.

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Nothing is worse than a kindergarten that is *not* a kindergarten. Human love and sympathy is as necessary to the child, as sunshine to plants. Some kindergartens make one exclaim, "O, Froebel, what crimes are committed in thy name!" Let us have the kindergarten in

Its Purity and Entirety.

or wait for it for years. The Doctor closed this earnest convincing address by saying to the primary teachers, "If you want to get inspiration that will exalt, learn the philosophy of Froebel."

Would it not be the very best investment of time and money for the primary teachers of every town to buy one book explaining the philosophy of the kindergarten, and meet once a week for such reading and study of it as comes in an unfettered social gathering of teachers where none are present to "molest or make afraid?"

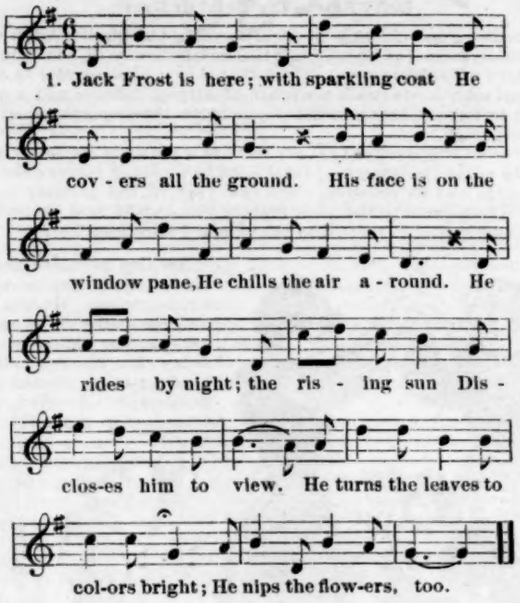
Either this philosophy of the kindergarten means something to primary teachers or it does not. If it has a message for you (and who will dare say it has not?) why put the subject away from sight and thought longer? Comprehend it sufficiently at least to be able to understand intelligent kindergartners when they talk about it. Do not take any kindergarten you know, or any you hear about, for an example, but go straight to the fountain source, and laying aside all bias and prejudices learn for yourselves what was the real intention of the great master, Froebel, in the organization of the system. What book shall you take up? Write to the best kindergarten leader you know and find out.

Read "The Kindergarten Movement" in "The Century" for January. It is finely written, full of interesting statements, and characterized by candid arguments. When you reach the words "the public school does not teach the children to think," do not throw the book down but read it to the end. *Be above resentment and open to conviction in all matters connected with the teaching of little children.* There is too much at stake — the building-up of these little men and women — to leave any room for personal feeling to creep in and blind the judgment. The pictures alone in this article, with their fascinating groups of little children who seem to have been caught in their happiest attitudes of play-work, is enough to freshen up the spirit and warm the heart. By courtesy of the Century Co., we insert a typical picture from the article.

A WINTER SONG.

JACK FROST.

Words and Music by W. E. O.


1. Jack Frost is here; with sparkling coat He
cov - ers all the ground. His face is on the
window pane, He chills the air a - round. He
rides by night; the ris - ing sun Dis -
clos-es him to view. He turns the leaves to
col-ors bright; He nips the flow-ers, too.

II.

He tells us Winter's near at hand
With mantels white and deep,
The ice will cover stream and pond,
And snow, the mountain steep,
He also tells of winter sports,
In which we all delight,
Then let's get out our skates and sleds,
For old Jack Frost is right.

Language Stories.

"You are old enough to learn to swim," said the mother duck to her baby ducklings. "O let us wait just one day longer," said the ducklings. "You have said that every day for a week," answered the Mother Duck.

"Don't be cross, mother dear," said the ducklings. The mother duck made no answer. She just curled her feet up close, made a dive under the water, and away went the little ducklings. "Quack!" "Quack!" "Quack!" they cried. "Swim!" called the mother duck. And the little ducklings had to swim or drown.

It was a very stormy night. The two little cats began to scratch and then to fight. "I'll have that mouse," said the biggest cat. "We'll see about that," said the other cat. "I *will* have that mouse," said the biggest one. "You *shan't* have that mouse," said the other one. "Here, here! Stop that!" cried the housemaid. And what do you think she did? She took her broom and swept the two kittens straight out into the snow. Such meek little kittens as both were when, all cold and wet, they crept in and cuddled down close together beneath the stove.

Jack, the parrot, was a great pet with his mistress and was allowed to fly about the house often. A careless boy left the front door open one day, and the next thing we knew Jack was perched on the top of an elm tree in front of the house. He talked loud and fast in his parrot fashion, and though we could not understand him, we thought it must be a "Declaration of Independence." He flew from one tree to another and was soon out of sight. About three weeks afterwards he was found hungry, tired, and lame. He was carried home, and probably thinks now that home is the best place in the world.

Prince is a great Newfoundland dog. Snap is a little terrier. One day Prince lost all patience with Snap's silly barking and whisking about. What do you suppose Prince did? He picked Snap up by the neck and dropped him very gently into a trough of water. How Snap whined and howled! He scrambled out, and shook himself dry; but he did not go near Prince again that day.

"Such fun to poke the turtle with a stick!" said Johnny. "See him crawl! The awkward thing! What a funny head he has! I've played with him all day! I wonder why he keeps going towards the water. The land is much nicer to live on! Such a silly turtle."

"One thing I don't like," groaned a little turtle, "and that is a boy. Here is one that has poked me all day long with a stick. Does he think I never get tired? I've tried all day to get to the water. The water is so cool and nice. How foolish anyone is to live on the hot dry land! The boy is not looking at me now. I'll hurry to the water. Here I go. Good bye, boy. I hope there will be no boy in the water."

"Sniff! sniff! I smell cheese," said Baby Rat. "Keep very still," whispered mother rat. "I will go and see." "Tweak! tweak!" cried baby rat, "I want to come too!" "Sh! sh! keep still. I see a trap. Sit on my back quick, Baby Rat. We have lived here long enough. I have long thought of moving away. Let us go now."

The sparrows find it very hard to get enough to eat when the ground is covered with snow, so little Harry, every morning after breakfast, gets a plateful of bread crumbs and bits of potato and throws them out of the window. At dinner time he does the same, but when supper time comes, the birds have all gone to bed in the snug little corners behind the blinds in the warmest side of the house.

Arthur's uncle invited him to take a sleigh-ride one day. When his mother asked him about it, he said, "Cousins Joe and Sammy and Anna and lots of their friends went and we had a *jolly* time. We had a boat sleigh and nice fur robes to keep us warm." His mother asked, "Could you keep your nose warm?"

Gertie Bourne is very fond of a large dog in her neighborhood. If she looks out of the window and calls him by name, he will trot up to the door and bark to be let in. If the door is opened for him, he will walk into the kitchen and put his nose to the edge of the closet door because he knows that is where the cookies are kept that he likes so much.

The father of two little girls painted beautiful pictures. One day they sat down in front of one of the pictures and tried to make one like it. When they had finished, you could hardly have told what they meant it to be. "I'm sure I can't be an artist," said Dorothy. "If we try till we are as old as papa, perhaps we can do as well," said Pauline.

Harry Holmes has a goat which he harnesses into a little wagon and every day you may see them go by. The packages which Harry gets at the store he puts into the wagon but he is very careful not to make too heavy a load for the goat and afterward they have a fine frolic.

Canova.

A great many years ago, there lived a little lad whose name was Canova. He was very fond of modeling little images out of the mud in which it was his delight to play. "Our little lad will be a sculptor when he grows up," people would say. "I wonder what a sculptor is?" Canova often thought to himself; but he did not know, nor did he care very much, so long as he had clay enough. As Canova grew up, he was sent to the palace of the king to serve in the royal household. One day, word was brought that a great festival was at hand. The palace would be filled with guests and a grand dinner was to be served. "Let no pains be spared to make the feast a beautiful one," said the king.

Each servant did his best. "Let me mould the butter." said Canova; "that shall be my offering to the king." So Canova took the great mass of butter, and moulded it into the form of a perfect lion. "Whose work is this?" cried the king, as his eye fell upon the golden image before him. "Wonderful, wonderful!" exclaimed the guests. "Bring into our presence," ordered the king, "the servant who moulded this lion." Canova was brought into the great hall. "He is a genius! he will make a great sculptor!" said the guests. "He shall be sent to the greatest sculptors in the country!" declared the king. And so it came about that the little Canova was no longer a servant in the royal palace; but was sent out into the world, when by and by, he became one of the greatest sculptors ever known.